BALLET TODAY

1/3D

ANYA LINDEN DESMOND DOYLE

IN NOCTAMBULES

MAY 1956

Ballet Today

MAY 1956 No. 5 VOL. 9

CONTENTS

	Page
Backstage	3
London Reviews—A. V. Coton	4
France—Ferdinand Reyna	5
Germany	6
Africa	6
New Zealand—Keith Woods	6
Canada	7
Egypt—by Walens	7
The early days of the Sadler's Wells Ballet	8
New Ballets at the Bolshoi Theatre, Moscow	9
An interview with Kenneth Macmillan	10
Noctambules, story and 4 pages of pictures	11
Musician at the Ballet	15
Books—reviewed by Pigeon Crowle	16
Records	17
Flamenco Dancing	19
The Rouge Pot—a short story	21
New Films	23

Editor—Estelle Herf

All Editorial, Advertising and other communications to :—

15, *Upper Brighton Road, Surbiton, Surrey, (Elmbridge 9743).*

BALLET TODAY is published monthly at 1s. 3d. Subscription Rate inland 15s. Overseas 17s. 6d. All remittances from abroad must be made payable in England.

Cover Portrait
ANYA LINDEN
AND
DESMOND DOYLE
in
Noctambules

Photo : - - - Michael Dunne

All unsigned material in BALLET TODAY is by the Editor. Opinions expressed by other writers may not necessarily be those of the Editor. All material is Copyright and may not be reproduced without the Publisher's permission.

FULL BALLET GUIDE FOR THE MONTH

Sadler's Wells Ballet at Covent Garden

APRIL

25th (Wed.)
Les Patineurs
Le Lac Des Cygnes, Act II
Checkmate
26th (Thurs.)
Noctambules (Nerina, Linden, Lane, Shaw, Doyle, Edwards)
Giselle (Fonteyn, Somes, Lindsay, Lane, Shaw; Guest Artist: May)
28th (Sat. mat.) at 2 p.m.
Les Patineurs
Symphonic Variations
Noctambules

MAY

2nd (Wed.)
Le Lac Des Cygnes (Fonteyn, Somes, Lane, Page, Shaw, Boulton, Evans; Guest Artist: May)
4th (Fri.)
Giselle (Elvin Blair, Jackson, Lane, Shaw; Guest Artist: May)
The Three Cornered Hat (Larsen, Trecu, Edwards)
5th (Sat. eve.)
Special Performance for the 25th Anniversary of the Sadler's Wells Ballet (which includes a new Ashton ballet)
7th (Mon.)
Special Repeat performance of 5th May programme for the 25th Anniversary of the Sadler's Wells Ballet)
9th (Wed.)
The Sleeping Beauty (Beriosova, Somes, Drage, Ashton, Jackson, Shaw; Guest Artist: May)
10th (Thurs.)
The Sleeping Beauty (Grey, Chatfield, Beriosova, Ashton, Jackson, Shaw; Guest Artist: May)
11th (Fri.)
Scenes De Ballet
The Firebird
The Three Cornered Hat
12th (Sat. mat.)
Scenes De Ballet
The Firebird
The Three Cornered Hat
15th (Tues.)
Noctambules
La Peri
Mam'zelle Angot
18th (Fri.)
Coppelia (Beriosova, Chatfield, Hart, Jackson, Drage)
19th (Sat. mat.) at 2 p.m.
Coppelia (Lane, Grant, Edwards, B. Taylor, Grahame)

Sadler's Wells Theatre Ballet

April	23rd	*Hippodrome, Bristol*
,,	30th	*The Lyceum Theatre, Sheffield*
May	7th	*Empire Theatre, Sunderland*
,,	14th	*Theatre Royal, Hanley*
,,	21st	*New Theatre, Oxford*
,,	28th	For three weeks at the *Sadler's Wells Theatre, London*

Ballets de Paris

Four weeks season commencing Tuesday, May 8th, at The Palace Theatre, London. The same programme will be given throughout the four weeks :

Carmen with Roland Petit and Renée Jeanmaire.
Le Loup with Roland Petit and Violette Verdy.

Two new ballets : *La Chambre* by Simenon, and *Les Belles Damnées* by Petit.

Festival Ballet

May	1–9	*Spanish Tour—Saragossa, Valencia, Bilbao.*
,,	11–13	*Theatre de l'Opera, Bordeaux (International Festival of Music*
		Israel, Italy, Holland—*dates not announced*
July	9	*Royal Festival Hall London* for nine weeks

West Country Ballet

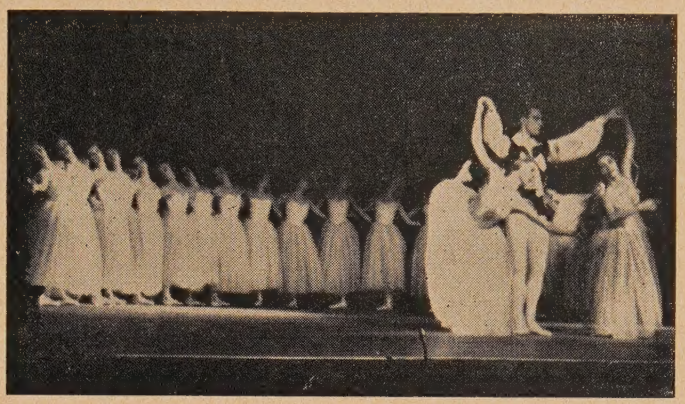
May 17th and 18th at 7.30 p.m. *Rudolf Steiner Theatre.*

Presented by the London Ballet Circle.

The programme will consist of the three ballets the Company performed at the 1955 Edinburgh Festival : *Black-Eyed Susan*, *Herne the Hunter* and *The Selchie*, also the London premières of two new works : *Short Story*, by Wendy Hilton ; *Arcadian Suite*, by Iain Montague. Applications for tickets should be made to the London Ballet Circle, c/o The Rudolf Steiner Theatre and should be accompanied by a stamped addressed envelope. Tickets at 5/– and 3/6d. to non-members.

Ballet Today is published from **15 Upper Brighton Road, Surbiton, by I. E. Herf Printed by Richard Madley Ltd., 54 Grafton Way, W.1. England.** SOLE AGENTS Australasia: Messrs. Gordon & Gotch Ltd; South Africa: Central News Agency Ltd. Federation of Rhodesia and Nyasaland: Messrs. Kingstons Ltd.

BACKSTAGE



THE SHOW DID GO ON

DURING the Festival Ballet's recent date in Belfast the dancers arrived at the theatre to find all electricity cut off, as the result of a strike by electrical workers. It was the shops half-closing day, and a matinée had been arranged, this had to be cancelled, but the evening performance was given by the aid of car headlamps rigged up by the staff. Six headlamps, run off batteries, lighted the stage from the circle, with a few more on the stage itself. To conserve the batteries the stage lights were turned off in the interval. People groped about in the darkness of the theatre, illumined only by a few flickering torches. The advertised programme had to be abandoned, in favour of *Sylphides Symphony for Fun*, *Swan Lake* and *Harlequinade* Pas de Deux to make things easier for the orchestra, who were reading their scores with the aid of torches. The dancers, and the audience, found the whole thing very amusing, the only drawback they could not overcome was the lack of heating. The photograph above, of *Sylphides* was taken by Leon Ward during the performance.

SADLER'S Wells Theatre Ballet will open a three weeks' Season at Sadler's Wells from 28th May. The repertoire will include the first performance in London of the new production of *Coppelia*, and a new ballet to be choreographed by John Cranko with music by John Addison.

DAME **Ninette de Valois,** director of the Sadler's Wells Ballet, will visit the United States and Canada on a lecture tour between the first week of October and the end of December this year.

DANCING in Milan recently, **Alicia Markova** found the usual line of autograph hunters firmly grasping copies of BALLET TODAY. Examination proved that they all wanted **Alicia** to sign the beautiful Baron photographs of her in *The Dying Swan*, which were the centre page feature in our March issue. These photographs were a surprise to **Markova** herself, who had not seen the originals. **Doris Barry** (her sister) tells me many letters were also sent to Markova's London home, remarking on the beauty of these poses, we also thank readers for writing to us about them. **Markova** is now in Rio and will dance there for three weeks from 2nd April with the National Ballet, in Monte Video, Santiago and San Paolo. **Oleg Briansky** will partner her and the programme will include *Giselle*, *Sylphides*, *The Dying Swan* and *Bolero* 1830. She will leave Rio on 15th May to return to London for television shows, both B.B.C. and Commercial, returning to La Scala Milan the last week in May and first week in June. Here she will dance in the Piccolo, which is a new theatre attached to the Scala, beautifully appointed in white and gold. On 10th July she will appear at the Welsh Eisteddfod Festival with the Ballet Rambert.

MOST highly prized letter of the month, from Miss Manchester who was the original Editor of this magazine. Congratulating us on BALLET TODAY; "Bill" as she will always affectionately be remembered by her many friends in England, tells me that she will be in London this summer from mid-June to early August. In 1951 Miss Manchester was invited by Mr. Anatole Chujoy, publisher of the only dance newspaper in the U.S.A., to work in New York as associate editor on *Dance News*. She is now Managing Editor of that paper.

FRANKLIN **White,** of the Sadler's Wells Ballet, is giving a series of eight lecture-demonstrations on the basic technique of ballet, designed to increase the layman's understanding of the art, commencing 11th April, they will be held each Wednesday at 6.30 p.m. during the course. These are to be held at the Morley College, 61, Westminster Bridge Road, London, S.E.1, and will be followed on Wednesday, 6th June, by a lecture-demonstration of the Benesh Ballet Notation System, by **Joan** and **Rudolf Benesh.** Fees for the series of nine lectures are: five shillings for Morley Students, ten shillings for new students, single lectures half-a-crown.

ONE of our readers would like to buy a copy of *The Observer* poster advertising the Diaghilev Exhibition at Forbes House. Please address replies to James Greene, 1A, South Eaton Place, London, S.W.1.

BALLET Repertory Guild is the name of a new ballet organisation formed in New York for the purpose of raising teaching standards. They claim that despite the existence of other dance teachers' organisations, with one exception, there is none which provides a definite teaching programme or graded system for its members. The Guild is chartered by the State of New York, but draws its members from all parts of the United States. Its syllabus will include the three major schools of ballet technique—the Italian or Cecchetti, the French and the Russian. It will provide graded material helpful to the teacher beginning with basic principles and progressing to advanced technique. **Thalia Mara** is President of the Guild, with **Arthur Mahoney** as Vice-President and **Mila Gibbons** as Secretary.

HOMAGE TO THE PRINCESS, first performed by Festival Ballet at the wedding of Miss Grace Kelly to Prince Rainier III will be seen in London at the Royal Festival Hall when the Company open their nine-week season there on 9th July. After leaving Monte Carlo on 22nd April, Festival Ballet will go on to Bordeaux, Florence, Israel, Nervi in Italy, and Amsterdam.

Left:

VIOLETTA Elvin and Bjorn Holmgren as they appeared in *Giselle* Act II in a programme arranged in honour of Pavlova at the Royal Theatre of Stockholm, 10th and 11th February, 1956.

Photo: E. M. Rydberg

LONDON REVIEWS

APART from the visit of *Les Ballets Africains* to the Palace Theatre, most activity recently has centred on Covent Garden, where the resident company has rung many changes on its familiar repertoire and has also given a lively list of alternations in leading roles in many ballets.

Although *Scenes de Ballet* had been given quite frequently on the American tour, it has not been seen here for a long while. It was a welcome addition to a repertory which leans heavily on classics and elaborate story-ballets : it remains, I am convinced, one of Ashton's best-ever efforts in the *genre* of abstract dance pictorialism.

Few modern ballet-goers will have experienced the first big work in this style, when Massine, in 1928, created *Ode*—a phenomenally beautiful ballet which got right away from the two existing major categories—the classical "white" ballet and the short one-acter of intense dramatic or comic type. Massine broke new ground in framing an allegorical tale in completely new kinds of groupings, fresh, acrobatic-style dances, solemn, but moving processionals : all this set in amazingly new kinds of costume and with daring new methods of stylised staging, decor and inventive lighting. The idea was carried to its fullest possibility five years later in *Choreartium*. At the same time and from a completely different point of approach, Balanchine was working out ballets, using nothing but the purest classical vocabulary, in which no story happened, but our imaginations were stirred, our sense of pictorial beauty stimulated, by the manipulation of disciplined bodies in disciplined patterns of dancing.

Scenes de Ballet is, in one sense, as complete a ballet as are, for instance, *Les Sylphides* or Balanchine's *Apollo*. It compares with *Giselle* in the same way that, musically, a Mozart quartet compares with a symphony by Schumann : one appeals *first* to our aesthetic sensitiveness, the other to our dramatic instinct. Each is legitimate ballet, each has a different kind of satisfaction to offer us.

In the revival, David Blair gave brilliant performances in the leading male role and the male quartet—whose choreography is as excitingly novel as was the best male chorus work in *Choreartium*—danced as these parts were never danced before.

For the Gala Performance on March 22nd, a mixed programme of short ballets and *pas-de-deux* included one new item : *Entrée Japonaise* by Ashton, a four-minute morsel of deliciousness, in which Margot Fonteyn demonstrated a full character, a complete picture of an alien culture, and a glorious piece of light-hearted, but totally charming dance-acting of superb quality. The simplest of means were transmuted by great artistry into a fully revealing miniature of balletic art.

During Fonteyn's enforced rest in late March, for one week only, Violetta Elvin assumed the title role in *Fire Bird* for a series of performances. She received perfect support and co-operation from a cast which obviously *believes in*, as well as understands, this ballet's superb story and background. Michael Somes and Svetlana Beriosova wring the last drachm of characterisation out of Ivan and the Tsarevna and the combination of this trio in the leading roles produced a dynamic and beautiful interpretation of the old fable. Miss Elvin's movements suggested all the bird-like qualities that a *Russian* dancer must feel belong to this role : it was not to be compared with Fonteyn's interpretation because differences of blood, of breeding, of culture compel different top-grade dancers to give interpretations, which, of absolute necessity, differ in feeling and in expression in every detail.

Job was also revived ; its chief interest being the appearance of Alexander Grant in the role of Satan. I am probably in a minority of one, in believing that this work is unimpressive as a theatrical interpretation of incidents from The Book of Job. Its dance style, so often acclaimed as a novel invention, lacks the compulsive power that can only be brought out by dancers *trained* in a method which uses all the possible flexibility of the entire body. Here and there the characters indulge in some effective mime and unconventional gestures, but these movements are as it were, embroidered on to the surface of their balletic manner of moving, of carrying the weight of the body, of turning the head and shoulders. And too, I am able to hear the music without feeling I am in the presence of a great religious revelation : *Job* suffers by having no true dramatic rise and fall of its incidents, and its staging, with curtains rising and falling almost non-stop, effectively prevents the building of any big dramatic impact. But a great many people consider it a notable period piece from the early days of English Ballet, so it remains in the repertoire.

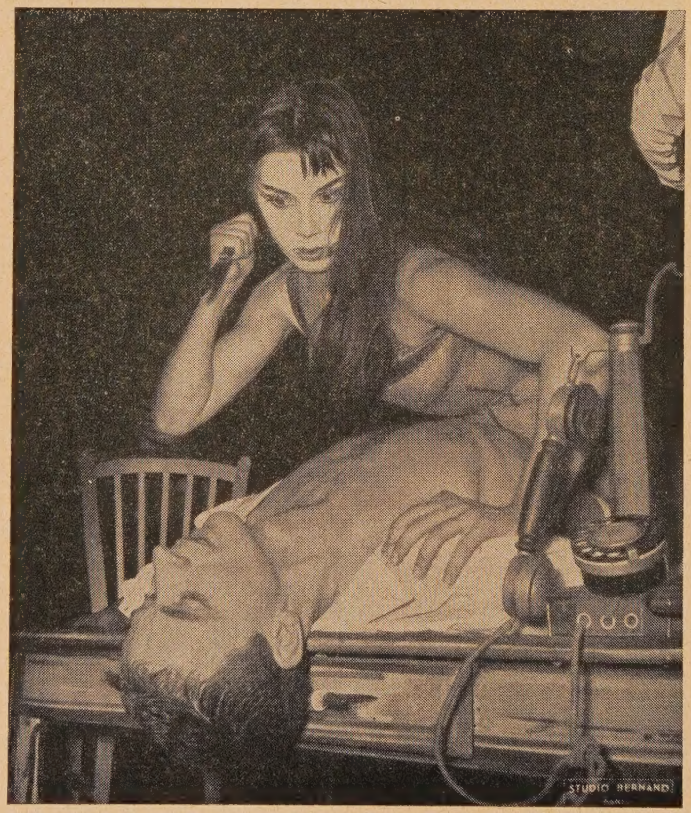
The Soviet film of *Romeo and Juliet* is a curious mixture, with Ulanova dancing her role from the Bolshoi Theatre ballet of that title, and the rest of the cast (apart from Romeo in his indoor scenes with Juliet), acting in a period melodrama. As a non-vocal version of Shakespeare's story told by cinematic methods, it almost fully succeeds : but it remains a queer hybrid, part ballet, part mine-drama, part costume spectacle. Ulanova has such purity of style, such individuality, as a performer, that one can completely accept her interpretation. Though I feel it would have been a thousand times better if the makers had simply set up cameras inside the Bolshoi and given us a full cinema recording of Lavrovsky's original ballet.

The exotic element in our dance world during March was provided by *Les Ballets Africains* —a troupe of negro dancers, drummers and singers, from Senegal, Dahomey and Gaboon. They gave a perfect stage picture of the high spots of contemporary village life in French Equatorial Africa—dancing, stamping, yelling, and surging with a perfect balancing of rhythm and spontaneity. The settings were a fine stylisation of the African scene, carried out with taste and authenticity. This was a rare treat, for it is not often that primitive art can be conveyed into a European theatre and be made to reveal its simplicity, its vigour and its purity of style.

The latest novelty of repertoire at Covent Garden, is the beginning of a series of *Giselle's*, each danced by a different leading dancer and some of them introducing new aspirants to the role of Albrecht. The first was Nerina's (April 7th matinee), followed the same evening by Fonteyn. Nadia Nerina's overall interpretation is on the same lines she has formerly given, but she has carefully studied and worked over the mime in Act I, so that it is a more complete picture of an unsophisticated village girl knocked off balance by the outcome of the triangular situation in which she gets involved. The slow growth of her suspicions and fears, the gradual awareness of the deceit practised on her, the sudden climax in which her mind refuses to accept the work-a-day world any longer —all this was carefully acted and movingly presented. In Act II, she was a careful and complete dancer of the role, but did not attain the quality of other-worldliness that one looked for.

Fonteyn gave a performance complete in every detail on the same lines of her earlier interpretation ; it was packed with dynamic or subtle touches throughout and made one of her most effective performances—in anything—during her past 100 appearances on this stage.

A. V. COTON



A scene from La Chambre, a new ballet by Roland Petit, which will be seen in London during his Company's season commencing on May 8th. Veronika Mlakar as the murderess, Buzz Miller the victim. Photo: Studio Bernand

PARIS NEWS AND

IN Paris, the ballet is asleep. There is nothing new to report from the Théâtre National de l'Opéra, save this:— Mr. George Hirsch, who has already once been Director of the Union of French National Lyric Theatres, has been recalled to that post. In reply to Press questions about his plans, Mr Hirsch said that in the domain of choreography he will re-establish the corps de ballet of the Opéra Comique, and that the Salle Favart (at the Opéra Comique) will be devoted to the creation of ballets whose choreography will be entrusted to young dancers who have never managed to get one of their works presented at the Opéra. To give a new and special brilliance to the Opéra's corps de ballet, Mr. Hirsch has it in mind to offer a definite engagement to Mlle. Yvette Chauviré, who has only appeared as a guest artist for several months past.

Serge Lifar's last appearance at the Opéra was very much criticised in the leading papers. People have not hesitated to tell him that he is too old, that he can no longer leap, and that he is consequently ridiculous, grotesque, even.

But none of that had any effect! Serge Lifar is full of vim, and at a Press conference on his return from a 26-day tour of Egypt, he denied the rumours about his ceasing to dance.

The morale of the illustrious corps de ballet is clearly suffering from this confusion, and it is said that the box-office has fallen off terribly in recent months.

There is little dancing, but much talk in Paris just now. At the Université des Annales Mme. Gilberte Cournand gave an interesting talk on Woman and the Dance. Her discussion was illustrated by Lycette Darsonval and some members of her group, with whom the great ballerina has made a long tour in Egypt which is to be continued in Germany and elsewhere.

Cléo de Mérode, who was one of the best known dancers of the "good old days" and certainly one of the most beautiful women of her time, was received at the Musée de l'Opéra by "Tout Paris de la Danse", who thus paid their tribute to the woman who was a *petit rat* at the Opéra and classmate of Carlotta Zambelli— before the beginning of this century. Still wonderfully youthful, Cléo de Mérode spoke with affection of the days of the old "fiacres", while a piano tinkled the notes of the waltzes and polkas of those vanished times . . .

The only diversion we have been given this month was Keita Fodeba's African ballet, returned to Paris after a very long tour o Africa. The company has been strengthened by some new members including some children, who have come direct from Africa, but who were not in the least intimidated by the footlights. The Parisian painter Bernard Daydé has been commissioned by the troupe, not to create real settings, but to arrange the basis of a setting for each tableau. Daydé has coped with this task extremely well, and Keita Fodeba's African ballet now possesses artistic decors which enhance the dances and choreographic tableaux. Even though these tableaux (with their eternal tom-toms) are not free from monotony, one can watch this show without boredom—even with a certain interest. ,

Mlle. Françoise Reiss, the choreographic critic has successfully presented a Docteur-ès-lettres thesis at the Sorbonne. Her subject was "Nijinsky ou la Grace", and the jury, composed of M. Etienne Souriaux (President and Mm. W. Jankelwitch and Jacques Challey awarded her the title of Doctor, with a very honourable mention.

THE OPÉRA DE PARIS HAS A NEW STAR—CLAUDE BESSY

THERE are hopes that the end of the season at the Opéra de Paris will be marked by a new creation— Harald Lander's ballet *Concerto*, with music by Bartok. Possibly a second choreographic spectacle may be presented.

In the meantime, a decision taken by M. Jacques Ibert, the Director of the Opéra before he left that post, has resulted in the première danseuse Mlle. Claude Bessy being given the title of "star" ; she made her debut as such in Tchaikovskys *Divertissement*.

The Slovak Ensemble of song and dance, called *Sluk*, which has just appeared at the Theatre des Champs Elysées, is the most important choreographic team in Czechoslavakia. Formed in early 1949, it comprises more than 100 dancers, singers and musicians from all quarters of Slovakia. They have been chosen from the best folklore groups of the whole country.

Like Igor Moisseyev's Soviet Ballet, *Sluk* gives us a transcription for the theatre of popular songs and dances—less elaborate, perhaps, than the Russians, but still with well directed and perfectly presented numbers. It sets out to reflect the national genius of Slovakia, situated at the crossroads of Europe between Hungary, Poland and Bohemia. And so—and in spite of the diversity of dancers and national songs—we can find among them many influences due to geography and history. The male stars of *Sluk* do not attempt great feats of agility, as do the extraordinary dancers of the Russian group, but the feminine element is very graceful and the costumes are pretty. The musical section, with a few local instruments played by three executants, seemed rather dull, and, in fact, the whole of the *Sluk* show is too serious. There seems to be no place for humour, so that the Parisian spectator gets a little bored. The whole of East European folklore has now been seen in Paris, and up to now the Hungarian group of dancers and musicians, who appeared last year at the Empire, is by far the best—both musically and choreographically.

The 25th Anniversary of the death of Anna Pavlova was not officially celebrated in Paris, nor did any theatre think fit to organise a recital in her memory. So it is the more necessary to mention the moving homage which was paid her at the Russian Conservatory in Paris on 22nd March. A part of the programme was given by young pupils of the Conservatory's own dancing classes, for whom their Professor, Mlle. Nina Tikanova, had carefully prepared numbers which they executed with fine carriage and gravity. After this the stars of the Opéra de Paris : Serge Lifar, Max Bozzoni, Lycette Darsonval, Nina Vyroubova, Yvette Chauviré, Madeleine Lafon, Christiane Vaussard and Claude Bessy in their turn gave the homage of their dancing to the artist of the past. Saint Saens' *Swan* was executed on a bare stage, with only a curtain and a few flowers, to the music of a 'cello and a piano. This touch of good taste added dignity and pathos to the commemorative performance, which never for a moment took on the aspect of a public recital or some banal show.

FERDINAND REYNA

MAURICE Bejart is producing a new ballet *High Voltage* for the Janine Charrat Company. Following the success of her production of Ravel's *La Valse*, Mlle. Charrat has several more creations in view for this year. The Company has been at La Scala Milan for two months, then for a season in Dublin, and Germany to follow. The Company has been asked to go to South America later in the year. Dancing with the Company are Helene Trailine, Ethery Pagava, Milorad Miskovitch and Jean-Bernard Lemoine. During their season in Dublin John Taras re-created for this troupe his *Design for Strings*, with the Chilean dancer Blanchette Hernansen photographed on this page, in the principal role.

GERMANY

NEW ZEALAND

AFTER being dormant for several months, ballet in New Zealand became active, in Auckland, recently.

Early March saw a screening by the S.C.R. of the Russian film *Romeo and Juliet*. Although the dancing was much appreciated the general feeling here has been that there was too much film and not enough ballet.

A very successful film evening was held later in the month by an amateur group Les Archives de la Danse (Auckland); possibly this was even too successful in that "house full" notices had to be put up, and over a hundred people turned away. In addition to the films the New Zealand Ballet Company, appearing as guest artists, danced the Tarantelle from Act III *Napoli*.

Poul Gnatt and the eminent New Zealand musician Dorothea Franchi, supported by three dancers of the New Zealand Ballet Company, gave a lecture-demonstration on "symphonic ballet" on the 21st, 22nd, 23rd, and 24th of March. The general theme of the two speakers was that on no account may structural music be modified when using it for a ballet. To demonstrate this point Poul Gnatt and Gloria Young danced *Romeo and Juliet* (music Tchaikovsky, choreography Gnatt), and they and the other two dancers appeared in *Sonata*.

The latter is a new ballet made by Poul Gnatt to Beethoven's Sonata Pathetique, and has hitherto never been performed elsewhere. In spite of the dancers being in practice clothes and without decor it was apparent that this is a very fine piece of choreography and was fairly competently danced.

Made in a strictly classical style the three movements are in the form of a pas de quatre, pas de deux, and pas de quatre, respectively. In choreographic content the second movement is the best but it does not follow the spirit of the music as well as do the other two movements. This ballet will be used on a forthcoming tour of the New Zealand Ballet Company.

KEITH WOODS

GERMANY

HEINO Heiden writes to tell me that the musical *Fanny*, for which he did the choreography, has been sold out at every performance at the Munich State Opera, where it had it's European première. This was the first musical to be produced at this theatre. Left: a scene from *The Wedding Dance* with Liane Mueller, Karl-Heinz King and Ladislaus Hausler.

AFRICA

Ballet in the Sudan

"I first got BALLET TODAY a year ago," writes one of our readers, "at the request of a missionary priest, Father Georgetti, in the Anglo-Egyptian Sudan, now I am a delighted reader myself."

The picture, right, shews one of the productions by Father Georgetti, who is a member of the Verona Fathers Catholic Mission and has been in Africa for 30 years. He produces ballets with a religious theme, in which all his natives take part, accompanying them on his piano-accordion. Father Georgetti is a member of the African Music Society, and is their representative for Southern Sudan. He takes a great interest in African music and is the author of a book on it, which is now being published in Italy.

CANADA

MONTREAL

BALLETS Chiriaeff which was the first Company to be formed in North America exclusively for T.V., certainly has a mixed bag of nationalities amongst its stars. Eva Von Genscy ballerina from the Royal Winnipeg Ballet, Irene Alpine from the National Ballet Company, leading male dancers—Londoner Eric Hyrst, Yury Gotshalks, the latter husband to Irene Alpine, formerly from the Latvian Opera House. Leading Character dancers Anita Pezel, formerly soloist from the Opera House, Zagreb, Silvia Fatter from Dusseldorf and Brydon Paige from Vancouver.

Since January 1955 this Company has added to its repertoire a new reproduction by Eric Hyrst of *Swan Lake* who was also responsible for the choreography of *Danse Concertante*, and *Psyche. Danse Symphoniques*, *Les Clowns* (photographed on this page) *Kaleidoscope*, *Ruse D'Amour Histoire du Soldat* and *Les Noces* have been choreographed by director Ludmilla Chiriaeff.

Eric Hyrst also re-choreographed *Coppelia*, and it was produced on C.B.C. during February this year.

Below: Eva Von Genscy and Eric Hyrst in the Ballet Les Clowns choreography by Madam Chiriaeff, music by Jean Françaix.

EGYPT——

MADAME Frida Nichols writes from Cairo : " In your February issue of BALLET TODAY you have published a photograph of one of my pupils together with a brief survey of my career as ballet teacher in Egypt. I appreciated it very much, but I must confess I am completely at a loss to think who could have sen you the photograph or the information about my school. Most of my pupils are regular readers of BALLET TODAY and are very proud that such a distinguished magazine as yours notices their efforts in this corner of the world. I take this opportunity of expressing my admiration for BALLET TODAY, and saying how much pleasure and satisfaction both my pupils and I have in reading it."

EGYPT

Photo Rachad il Noussi

THE curtain has risen on the long awaited Grand Gala of Ballet, presented in a very modern choreographic style, based on classic technique, it's simple lines impregnated with the freshness of youth.

Tourists at Luxor, a choreographic pantomime created for the Egyptian Ballet, was a success. The artistic splendour of the Pharoahs lived again in the dances, given on the stage of the Kasr-El-Nil, the largest theatre in Egypt.

This performance rivalled European ballet in its variety, technique and harmony and has won official protection from the State.

Frida Nichols, the ballet-mistress and choreographer, founded the Classic and Stage Dancing Academy in collaboration with Mme. Georges of Alexandria. They will carry the message of Oriental art to Europe.

The curtain will rise again on Ballet performances, revealing new aspects of classical Egyptian and Islamic dancing.

LIFAR IN EGYPT

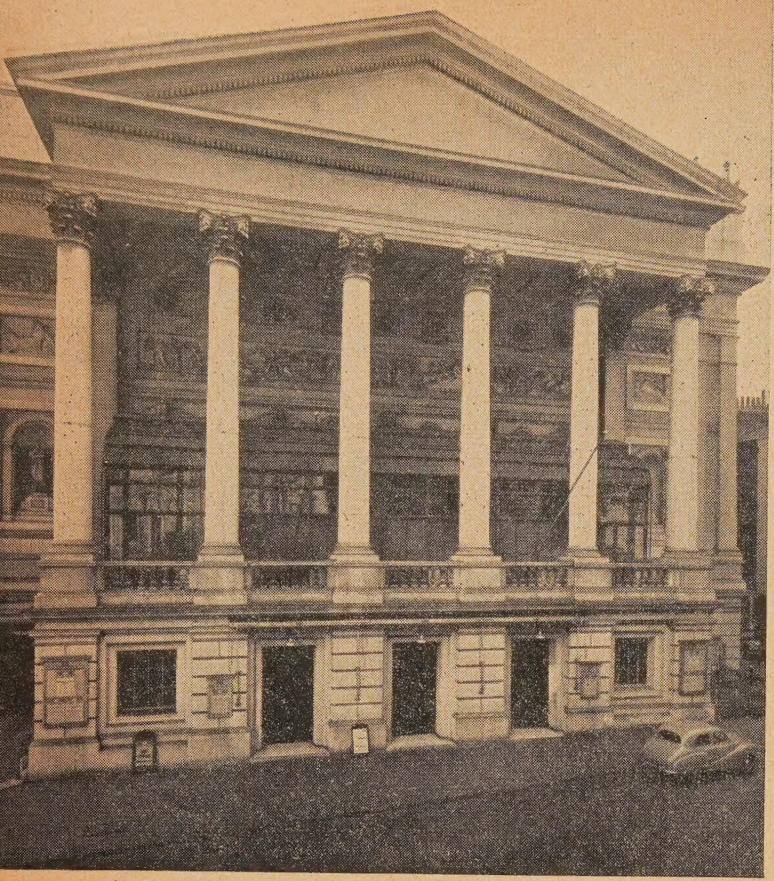
THE above photograph of Serge Lifar was taken during his recent tour of Egypt and was published in *Le Journal d'Egypte*. The translation of the caption accompanying it reads " Lifar and members of his troupe in a magnificent pose, taken whilst they were dancing at the feet of our Sphinx—and with a perfection worthy of the majestic setting—a scene from *Phèdre*. Serge Lifar's visit to Cairo will be remembered as the zenith of Egyptian artistic life".

Lifar terminated his tour with a show reserved for the pupils of the Classic Dance of Egypt, during which he gave an historical review of the Dance, and Vyroubova and Claire Sombert gave demonstrations at the barre.

Walens

Ballet Today

is now on sale in the following countries: Argentine, Australia, America, Belgium, Brazil, China, Canada, Denmark, Finland, France, Holland, Greece, Germany, India, Japan, Mexico, Malta, New Zealand, Norway, Portugal, Rhodesia, Spain, South Africa, Sweden, Singapore, Switzerland, Trinidad, Yugoslavia, Turkey, Egypt, Italy, Monaco.



The Royal Opera House London *Photo: Felix Fonteyn*

House lights remain dimmed as the curtain falls and rises. Dignified, liveried officials, in velvet and braid, walk on solemnly, bearing bouquets. Little by little the stage fills with flowers to the accompaniment of rising excitement from the seething auditorium. Applause becomes deafening as the patrons demand more and more curtains. All this homage . . . . . but it was not always so!

How it all began

The early days of the Sadler's Wells Ballet

by ELIZABETHE CORATHIEL

WHENEVER Sadler's Wells Ballet is at Covent Garden it is a common sight to see thousands of men and women almost delirious in their admiration of this group of artists, whose early struggles to reach their present standard very few spectators can even remotely guess !

LAUNCHING A NEW ART FORM

No, it was not always like this. True, we remembered the fabled triumphs of 19th century ballerinas—of a Taglioni, a Grisi, and, within reaching distance, the powerful influence of a still deeply respected Adeline Genee. We were awed by our own personal memories of the adored Pavlova. We had our dreams. But few, I think, could then have had the temerity to forecast that the humble function Lilian Baylis had assigned to slim little dark-eyed Ninette de Valois, so intense in her devotion to work, and as dynamic as Lilian herself in her sense of mission, would lead eventually to a pinnacle-place for the embryo company in the ballet affairs of a later generation. All that Lilian had in mind at the time was the "brightening up" of dance interludes in the make-shift operatic productions of those early days at the Old Vic, and, truth to tell, she was still subconsciously caught up in the primary ideal which had advanced the Waterloo Road institution from a rowdy music hall to a place of semi-highbrow popular entertainment through the medium of alternating musical productions and classical drama. Nothing could have been further from her thoughts than the launching of an adventurous new art form!

BALLET COMES INTO ITS OWN

Yes, they witnessed many a struggle, those early days—and not a few of them revolved round the theatre's outspoken, down-to-earth woman Director, with her inborn caution and her uncompromising hold on the purse-strings. Yet even the very tentative opera-ballets, into which so much energy, enthusiasm and hope were poured, had their uses ! How the public rose to them ! *Faust*, *Tannhauser* with its Venusberg, and a few other operas with incorporated dance-sequences, always drew crowded houses—the ninepenny gallery and the half-crown stalls rapidly became the nucleus of a loyal circle of supporters. And when, a little later, colourful operas like *The Bartered Bride* and *Snow Maiden* were added to the repertoire, intricate national dances gave the little company scope to offer picturesque spectacles and feats of balletic agility which were really exciting. It then became clear that a public existed for ballet in its own right.

FAITH AND VISION OF DE VALOIS

Sadler's Wells Ballet undoubtedly owed its origin to feminine enterprise—to Dame Ninette de Valois for having the vision and the unflagging faith to see it through, and to Miss Lilian Baylis for providing her with the opportunity. But at this point I feel it only fair that a tribute should be paid to the *men* who, in those highly problematic beginnings, brought to the enterprise their encouragement and support—contributions which were invaluable at a time when there was still a decided prejudice against male dancers, and ballets almost inevitably retained a somewhat effeminate flavour.

A stalwart of the first rank was John Barbirolli, whose sound musical advice kept the company on the right lines. Even more impelling was the mercurial Geoffrey Toye, who could carry all before him when his enthusiasm was really roused. He not only helped to smooth out the musical path, but gave Sadler's Wells a distinct "lift" by allowing his own ballet, *The Haunted Ballroom*, to be added to the repertoire. Moreover—since he did nothing by halves—he persuaded his own Press Organiser to go back from Covent Garden to Sadler's Wells, bringing all the connections which had been built up with ace-writers on musical matters in the course of a highly successful International Season at the Garden. Meanwhile Geoffrey trailed behind him his own comet's tail of Socialities. In *The Haunted Ballroom* Robert Helpmann was outstanding, adding all his vast acting experience to his mature development as a dancer. Freddy Ashton, too, joined us, bubbling over with new ideas, and we began to acquire the rudiments of a really strong team, laced with the growing technique of boys like Harold Turner, Walter Gore and a few others courageous enough to adopt ballet as a career. With increasing strength on the male side, we were able to attack more ambitious classical productions; and invention, too, was not lacking. A promising young designer emerged in the person of William Chappell, and the scene was one of ceaseless competition and improvement.

1934—A LANDMARK

Outside designers, too, began to take the enterprise at Sadler's Wells seriously, and brought their own distinction to many new creations. Rex Whistler, Cecil Beaton and Oliver Messell were names to conjure with, and their contributions naturally brought an increased following to Sadler's Wells.

The year 1934 stands out as a landmark. Ursula Moreton was Dame Ninette's indefatigible assistant. The young Markova had been brought in as guest artist. Pearl Argyle—lovely to look at, and polished in style !—was the company's own prima ballerina, and a beginner of fifteen was so tremulously exciting as to bring a lump to one's throat as one watched her astonishing virtuosity, her youthful joie de vivre. Her name was Margot Fonteyn . . .

FROM TYPING TO CORONETS

How they worked ! Of course, the life of a dancer is always a strenuous one, but at Sadler's Wells in those days there were added difficulties that could not be taken lightly. Lilian Baylis was no easy task-master ! She wanted heaven and earth; and she was quite capable, when money didn't flow in as freely as she thought it should, of damping one's ardour with a remark like: "Well, you did your best . . . but it wasn't good enough ! ". The dancers still had to get along as best they could with make-shift costumes, rather much-worn shoes. They kept their stage attire at pristine professional perfection by doing much of their own laundry-work, and Ninette's secretary, Miss Tricket, after a long day's typing, sat up half the night manufacturing "pearl-studded" coronets for Swan-maidens by twisting florists' wire spirally round white chenile pipe-cleaners and joining them into head-sized shapes.

INTERNATIONAL INTEREST

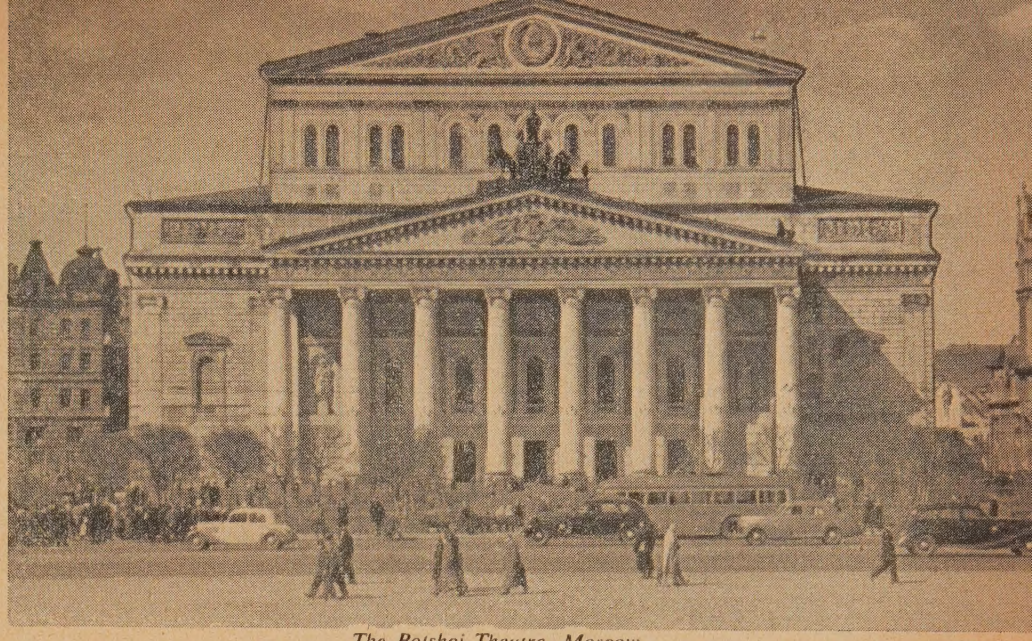
An event which stands out in my memory was the production of *Rakes Progress*. This took place just at a time when the British Council was conducting round Britain a group of journalists and critics drawn from almost every European nation. Sadler's Wells was *not* down on the list of playhouses to be visited, but by dint of persuasion I contrived to bring about a change of plan, and they came along in a body. Moreover, this was followed by a personal meeting with some of us at a dinner which wound up the hospitality a few nights later. It turned out that the essentially *English* quality of *Rakes'*

Continued at foot of next page

Negotiations are under way for exchange visits of the Sadler's Wells and Bolshoi Theatre Ballet Companies. This article tells you something of the new Ballets at the Bolshoi.

by

MIKHAIL DOLGOPOLOV



The Bolshoi Theatre, Moscow

THE Bolshoi Theatre has the biggest ballet (about 250 members) in the Soviet Union. Along with famous dancers, it has many talented young people. New names constantly appearing on the bill-boards indicate that more and more young ballerinas and male dancers are given leading parts in ballet productions.

Hitherto, however, the ballet repertory was quite limited. No more than two new ballets were added during one season in the repertory of the Bolshoi and its Affiliated Theatre.

A plan for the production of several new ballets has been prepared by Honoured Artist of the R.S.F.S.R. Pyotr Gusev, the new art director of the ballet.

The ballet master Vakhtang Chabukiani is completing the production of *Laurencia*, a ballet composed by Alexander Krein. Action is laid in Spain, in times long past ; it revives on the stage scenes from Lope de Vega's *Fuente Ovejuna*.

Fifteen years ago, Chabukiani produced this ballet at the Kirov Theatre of Leningrad, himself performing the leading part of Frondoso. In his new production at the Bolshoi, V. Chabukiani will appear in the same part.

The next ballet to be produced in Moscow is Aram Khachaturyan's *Gayane*. Nina Anisimova, ballet master, produced this ballet in Leningrad during the Second World War. Aram Khachaturyan has added a few new scenes to the ballet, and V. Pletnev, the author of the libretto, has completely reworked it. The theme has been borrowed from the life of the collective farmers in Soviet Armenia. Staged by Vassili Vainonen, this ballet will have its première in Moscow, in the first half of 1956.

As already reported in the press, Igor Moiseyev has undertaken to produce A. Khachaturyan's ballet *Spartacus*. Most of the dances in this monumental ballet have already been staged by Moiseyev, but he was obliged to interrupt his work as ballet master at the Bolshoi, owing to the guest performances given in Paris and London by the Folk Dance group he directs. He has now resumed the rehearsals of the new ballet.

It is proposed to present Tchaikovsky's *Swan Lake*, the gem of Russian classical choreography, in a new interpretation. All the best features of the old production, and in particular the " scene of the swans " in the second act staged by Lev Ivanov, will be preserved. The new production will utilise the most interesting innovations introduced by Soviet ballet masters in recent years.

Blue Danube, a ballet inspired by the music of J. Strauss, is due to appear at the Affiliated Theatre next season. Action in the libretto, written by N. Volkov, takes place in a small town on the Danube in the forties of last century. A famous dancer from a Vienna theatre comes to town. A young musician falls in love with her. The romantic story of this love and of the adventures of the young couple lies at the basis of the plot of this ballet which utilises the most popular melodies of Strauss. The *Blue Danube* will be produced by Vakhtang Chabukiani, with Ulanova and Lepeshinskaya in the principal roles.

Kara Karayev, the well known Azerbaijanian composer, is writing a ballet called the *Path of Thunder*, based on the novel of the same name by the South African writer P. Abrahams.

The contemporary Soviet theme will be represented in the repertory of the Bolshoi by *The Girl from Trekhgornaya*. The libretto is by Y. Slonimsky, and the music by Dmitri Kabalevsky.

A coming feature is a ballet inspired by the International Youth Festival. Shostakovich is the composer, and Ardamatsky and Zakharov the libretto writers.

Future plans of the Bolshoi provide for the renewal of the classical ballets *Esmeralda* and *The Corsairs*, of the one-act productions—*The Seasons* and *Lady Rustic* by Glazunov, Ravel's *Daphnis and Chloe* and Debussy's *L'Apres Midi d'un Faun*. It has been decided to produce a ballet based on Tchaikovsky's symphonic poem *Francesca da Rimini*.

One-act ballets will furnish the basis for special concerts to be given by outstanding dancers and by young artists of the ballet. The ballet masters chosen to direct these productions are Kasyan Goleizovsky, Fyodor Lopukhov, Boris Fenster, Alexei Yermalayev, Vladimir Varkovitsky, leading dancers of the Bolshoi Theatre A. Varlamov, Nikolai Avaliani, I. Smirnov and Alexander Lapauri who are completing their studies at the ballet masters' faculty of the State Theatrical Institute.

It is proposed to arrange in the first place special concerts to be given by Galina Ulanova, Olga Lepeshinskaya, Maya Plisetskaya, Raisa Struchkova, Yadviga Sangovich, Alexei Yermolayev, Sergei Koren and Vladimir Preobrazhensky. These concerts will be given at the Bolshoi on Mondays, when the theatre is closed. The settings for these special concerts will be so designed as to make it possible to transfer them at any time to the stage of a provincial theatre, or club.

Continued from previous page : **The Early Days Of The Sadler's Wells Ballet**

Progress, based as it was on the famous Hogarth series, impressed the visitors more than anything else they had seen, and the accounts they sent home to their papers following this visit to Sadler's Wells gave the infant ballet company its first taste of international renown.

BRITISH ARTISTS ESTABLISHED

The War, which broke out not long afterwards, might almost be described as a blessing in disguise, for it forced the Sadler's Wells Ballet into a wider sphere. Audiences all over the country had a chance to see for themselves the revolutionary work that was being done—not by much-publicised foreign "stars" but by competent British artists gradually evolving their own intrinsic style. The success registered wherever they went resulted in a distinct stiffening of morale, and they were able to build up a following so staunch that it paved the way to Covent Garden when that world-famous shrine was re-opened after the War. Dame Ninette and her oldest co-workers are delighted to know that coach parties still bring to the Garden from time to time many of the provincial friends they made in those days.

COSTUMES WHILE YOU DANCE

But even at the Garden it was not all plain sailing to start with ! Dame Ninette will never forget the anxieties of that first night when *The Sleeping Beauty* was presented in its entirety. The company had no established wardrobe then. Costumes were ordered as needed, and made all over the place—there was no store in which to house them. Moreover, war-time restrictions still operated, and many necessary materials were in short supply. Consequently, delays piled up. The Christening Party was already being danced on the stage while costumes for the succeeding acts were being feverishly delivered at the stage door !

Elisabethe Corathiel joined Lilian Baylis as Press Organiser at the Old Vic during the first world war. In 1934 she became Press Director at Covent Garden.

HOW A BALLET IS BORN

An Exclusive Ballet Today Interview With

Kenneth Macmillan

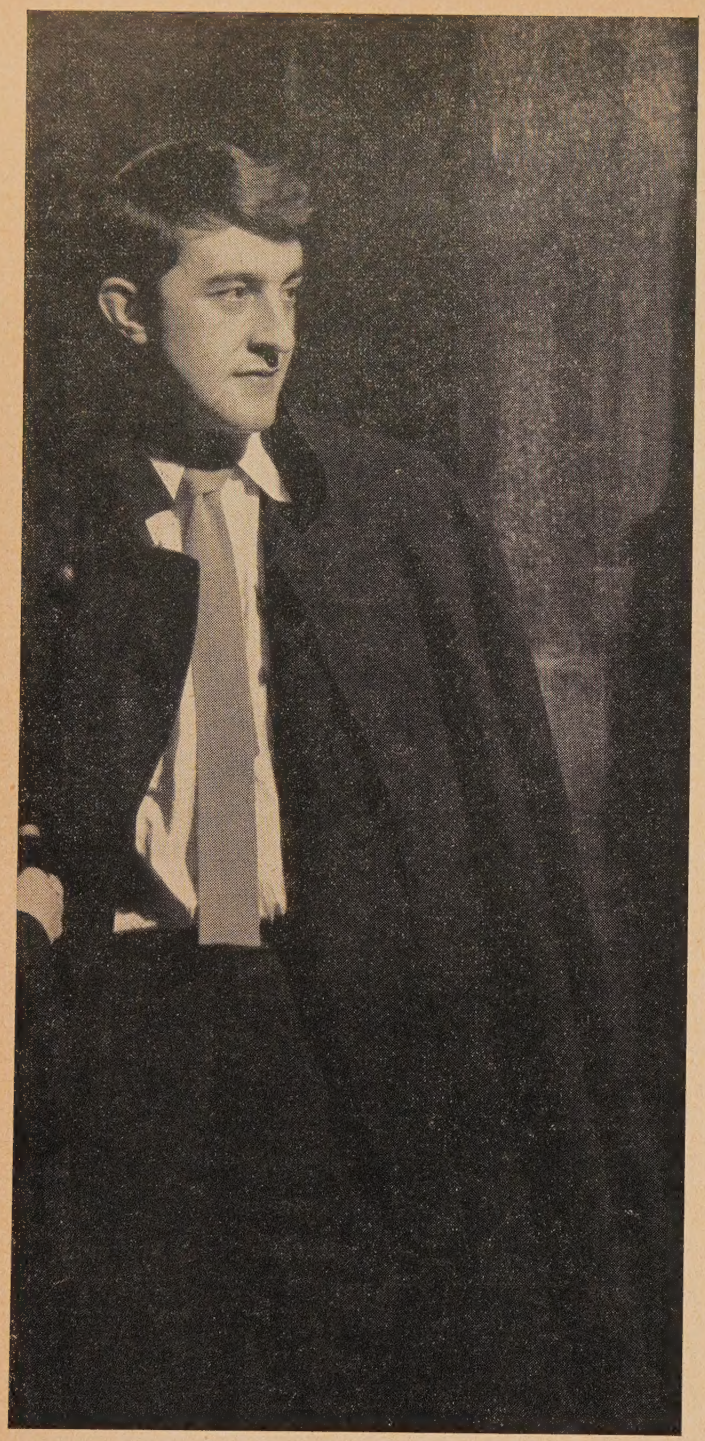


Photo: Houston Rogers

TO very few choreographers has been vouchsafed the sensational success which is Kenneth Macmillan's at the very threshold of his career.

Born in Dunfermline, he moved south with his family at an early age and entered Sadler's Wells ballet school just as the War ended, taking in his stride all the dreams and drudgery that fall to the lot of a student-dancer. Kenneth had ambition and a vivid turn of fancy. This combination impelled him constantly to attempt rather more than was expected of him. His teachers detected a strong individuality and an urge—kept under control by strict classroom discipline—to map out an original line of his own. He was brilliant at improvisation, and had the gift of inspiring his fellow-students ; they were ready and eager to accept his lead. No particular harm in this—" so the powers that be " gave him his head. He was still in his teens when he had the honour of being entrusted with the task of creating a new work for public performance. This was presented by the young Opera-Ballet Company and scored quite a hit. From that moment onwards his feet were firmly planted on the ladder of success. The piece was called *Danses Concertantes*, and it is now a reserve item in the regular repertoire.

Then came *House of Birds*, last year's most-talked-of novelty at the Wells. Not for a long time had the sated palate of balletomanes been tickled with anything quite so stimulating and provocative. I asked Kenneth how the idea arose.

" I had been turning over Grimm's fairy tale in my mind for ages," he said. " It seemed to offer immense possibilities. To me, ballet is not a thing that can be treated superficially, as a mere vehicle for entertainment—it has to be an expression of deeply felt thought and emotion. Sometimes my thoughts are not entirely understood. I do not complain of this—but I am rather surprised, if I may say so in all modesty, that people sometimes tend to condemn what they do not understand. This, I am told, is a sign of youth ; by the time I know the ways of critics better, no doubt I shall get over it !

" But to return to *House of Birds*. Having once decided on the story and hammered out my own approach to it, the problem was to find the music. Jonathan Lanchbery eventually came to my rescue by suggesting a score by the Spanish composer Mompou, and this proved to be exactly the kind of thing I wanted.

" Meanwhile, the decor was already on its way. Nicholas Georgiadis is one of my greatest friends. He was the patient listener, the ever-ready receptacle of all my ideas as I poured them out in a torrent, gradually clarifying them. Nicholas naturally had ideas, too ; we worked in close harmony and our imaginations kept in step. He clothed the invention with his own vivid instinct for line and colour, consulting every movement to achieve the maximum effect and the result was in the fullest sense a close amalgamation of all three arts, music, dance and design.

" One cannot generalise about the creation of a new ballet. Sometimes it happens one way, sometimes another, depending on the circumstances. It was a mere coincidence that in *Noctambules* the story again came first."

" And the bird theme—surely it is in the guise of a peacock that the Mesmerist makes his first appearance, trailing his sensational cloak across the stage ? Are you obsessed with birds ? " I asked.

" By no means. That also was a mere coincidence—just a touch of imagination, underlining the egotism of the man's character," Mr. Macmillan replied. And what a sure touch, when you come to think of it ! The cloak is a symbol of the man—a gigantic fake, a thing of painted rags, the very embodiment of showman's bluff ! " You see," Kenneth went on, " the whole idea is to suggest the motif in a few bold strokes, a few dramatic splashes of colour, startling the audience into alertness and stimulating them to fill in the details with their own imagination.

" The music naturally helps, and here, again, we ran into difficulties. Humphrey Searle, the musical director, played piece after piece, and found nothing just right. At last I asked if he hadn't something of his own we could try and after a lot of rummaging among stacks of records he turned up a composition which, with very little rearrangement, proved to be exactly the sort of thing I had in mind. So we again worked as a team—choreographer, artist and composer in the closest co-operation. I always work that way when I am creating a new ballet.

" Of course, I always have a lot of ideas floating around, some of which come to nothing ; either they prove unworkable, or they are shelved for later use."

I asked Mr. Macmillan why it was that his themes tend to stress discordancy. Like so many of our young creative artists, he seems to be attracted by sadness rather than joy—the very antithesis of the quality one normally associates with youth.

" I think you are right—young people today *do* take rather a pessimistic view," he replied. " It must be because we spent our earliest years surrounded by destruction and violence. The War left its mark. You must remember that the earliest years are always the most impressionable. The mental pattern we formed then is now working out."

" And your Celtic background—does that colour your imagination?" I asked.

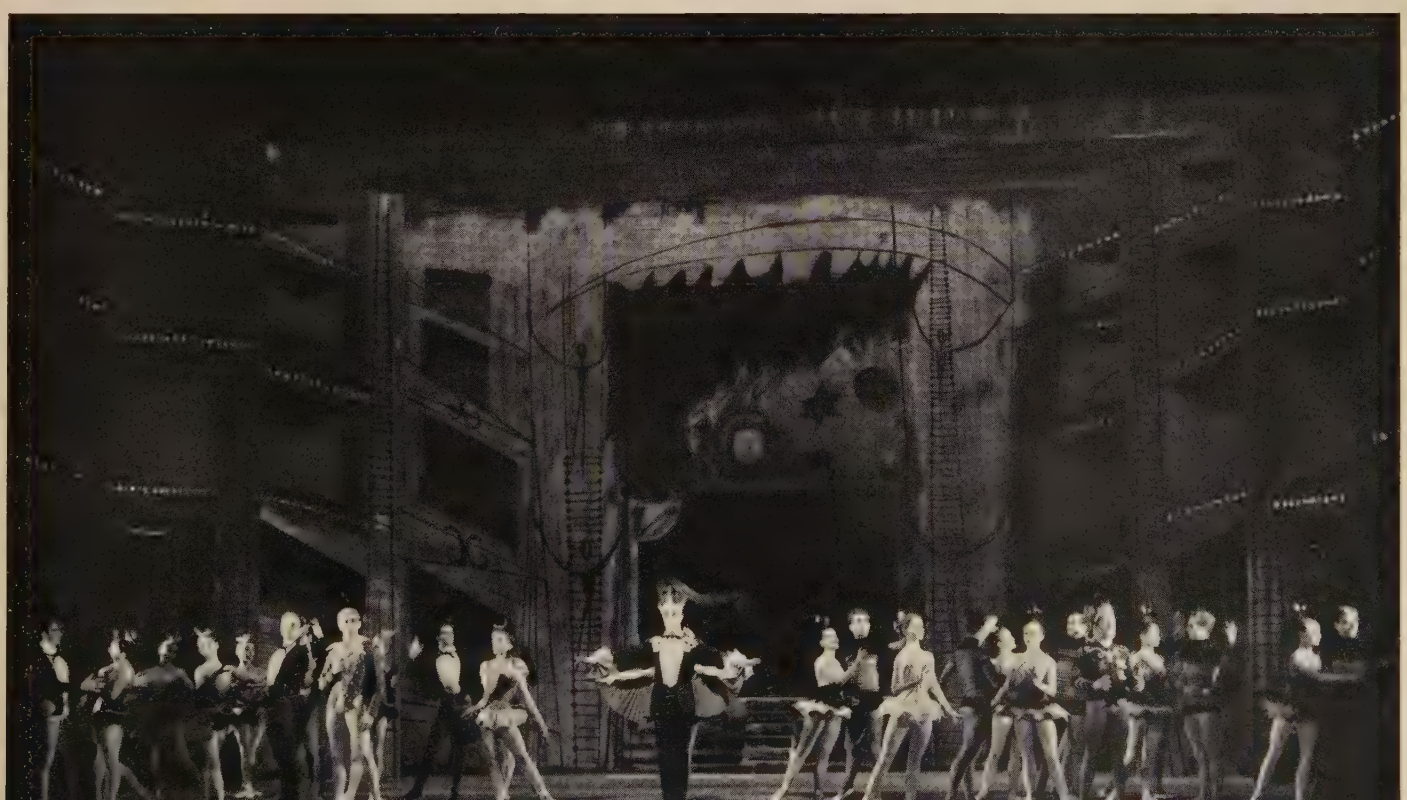
" Well hardly. You see, I left Scotland before I could really grasp its influences, and as I have only a few very distant relatives in Scotland now, there is nothing that ties me to the North. All the same, I *have* been toying with the idea of a Scottish ballet. But not one which will dabble in ' Celtic Twilight ' ! It will *have* to be modern." he added emphatically.

NOCTAMBULES

A LITTLE VARIETY THEATRE IN THE BACK STREETS

SCENE 1. The passing crowd gather around the entrance to a theatre, where a hypnotist is about to give a performance. They decide to enter. *Photo : Mike Davis*

SCENE 2. Inside the theatre they are held spellbound by the hypnotist's power over his assistant, but when the performance reaches a climax and he holds out a dagger to the girl she falters, he casts her aside, and the audience become angry. *Photo : Michael Dunne*



First performed by Sadler's Wells Ballet at Covent Garden on 1st March, 1956.
Choreography and Scenario by Kenneth Macmillan.
Scenery and Costumes by Nicholas Georgiadis.
Music by Humphrey Searle.

Cast

The Hypnotist	Leslie Edwards
His Assistant	Maryon Lane
The Faded Beauty	Nadia Nerina
The Poor Girl	Anya Linden
The Rich Man	Desmond Doyle
The Soldier	Brian Shaw

Because he can no longer impress them, the hypnotist casts his powers over everyone, and they are impelled to do strange things. The rich no longer keep aloof from the poor, the Soldier's dreams come true, and the Faded Beauty in the audience becomes once more a beautiful woman. The hypnotist falls in love with her and she seeks to flee from him, but he bears her off to the stage, to the dismay of his assistant who sadly watches his new conquest.

Photos : Mike Davis

The scene ends with the drummer once more rallying the crowd to enter the theatre.

MARYON LANE

BY

MONTAGUE

CALMAN

CHERRY STICK WARRIOR

I ALWAYS catch it badly at cocktail parties. Someone with a glass in hand, pointing a loaded cherry stick comes over with these words. " So, they tell me you're a *critic*. Well, what *is* good ballet music ? " And I am expected to give the full answer before the cherry is swallowed. It does not give a chap a chance, does it ?

Now at last, through the match-making of Ninette de Valois I am able to face these parties with calm. I shall just respond by saying " *Noctambules* ". It will be a double line of defence for me. As those who do not read BALLET TODAY will imagine I am using, bad language in a refined way, and will walk away leaving me in peace.

Ninette de Valois created a happy partnership when she blessed the union of composer Humphrey Searle and choreographer Macmillan for a new Covent Garden ballet. Searle is able to graphically portray in music both moods and actions. His score for *Noctambules* is superbly matched to the dancing.

From the eerie opening, to the deep pathos at the end, Searle conjures up a dramatically descriptive atmosphere that fits the ballet like a glove. For humour he has a brilliant mocking scene as the Assistant (Lane) sways about in trance fixed rhythm. Using both, percussive effects and weird orchestral colouring this composer brings off a full sized picture in sound. A true writer of music for the theatre, in *Noctambules* he proves himself an inventive movement for movement ballet composer as well.

BALLET NOISES

Had the cherry stick warrior at the cocktail party asked me about *Scenes de Ballet*, revived at the Royal Opera House, I should not have been at my social best. The score for this ballet was composed by Igor Stravinsky in 1944, and for me, these disjointed musical sounds lead nowhere. They are ugly, shapeless and nondescript. I find it hard to understand how these discordant meanderings even achieve Stravinsky's alleged intentions. Writing of this score, he said : *This music is patterned after the forms of the classical dance . . . The parts follow each other as in a sonata, or in a symphony, in contrasts and similarities.*. If inconsequental beads of sound strung together on invisible theories make anything, then this is a great jewel of music. But for me it is an arid halter choking my belief in the great Stravinsky. Yes, great he was. For in 1911, when only 29, he wrote *The Rite of Spring*.

Still Stravinsky has always been a paradox. A former romantic, he threw away his musical heritage, to search for intellectual sound exercises. Eventually he landed in a strange desert of discordant make-believe. The revival of *Scènes de Ballet* is no oasis and should be scrapped.

GLAZIER LEADS

While the Royal Opera House orchestra is away touring the provinces, the pit at Covent Garden is filled by a scratch symphony orchestra led by Joshua Glazier. After a trying start, the players settled down to some fine orchestral playing.

The intricate Humphrey Searle score, *Noctambules*, kept them alert. For *Homage to the Queen* George Weldon kept Malcolm Arnold's flowing music clearly shaped and finely phrased. The colourless but pleasant Meyerbeer music arranged by Constant Lambert for *Les Patineurs* was light and fresh in orchestral texture. Weldon conducting gave the strings slick sheen and the woodwinds polished tone. Though for the *pas-de-deux* (Farron and Ashbridge), George Weldon almost crept along the score. It was too leisurely.

CRUELTY TO VERDI

Once again Verdi is tormented into becoming a background of sound for *The Lady and the Fool* (Royal Opera House) Make no mistake about the ballet itself. Chatfield and Powell, with, Grey, give touchingly moving performances, rich both in comedy and pathos. But the unsuitability of Verdi's operatic music for this type of ballet makes my blood boil. If there was any blood in Verdi's skeleton, a volcanic eruption would be his reaction. The great Italian composer wrote for the opera house and not for Charles Mackerras to prove himself a skilful arranger of music for the ballet.

A PENGUIN

One fallacy has at least been dispelled. Not all from the Russian art stables win the races. The Soviet ballet-film *Romeo and Juliet* is like a penguin. It waddles from ballet to pre-talkie mime through corny narration, and lands up as a beautifully photographed hotchpotch.

Ballet is the marriage of dance and music. Prokofiev's score has been revised for the film, though he shares the credits with Shaperin. But the music is not allowed to tell the story, neither is the dance. Instead a highly mobile camera takes us around in the best Hollywoodian historical manner. And a voice tolls out pieces of Shakespeare and hunks of hash from some Soviet poet. A tedious dirge this.

Musically the film is a mix-up in the best traditions of neurosis. Sometimes the music is mere background to the unnecessary commentary. At other moments the drama of the score is allowed to be heard without that insinuating voice of the English commentator. As a ballet film only the tragic *pas seul* and the lyrical *pas de deux* remain untouched. For the musician, the Bolshoi Theatre Orchestra gives a revitalised reading of the music, but the recording itself, especially the variations of pitch, does scant justice to the well earned Soviet reputation for great film making.

TO SEE OR NOT TO . . .

As a footnote to *Romeo and Juliet* I wonder why it is necessary to spend so much time on a *pas de deux* with Romeo carting the drugged Juliet around the tomb, and passionately fondling what he thinks is a corpse. I always feel the climax to *Romeo and Juliet* is a perverted as the conclusion to *Troilus and Cressida* where the sinister Grecian soldiers advance to molest the dead body of Cressida. Art should not always realistically portray ; it can suggest and leave the imagination to do the rest. Sad to say, Moscow for once has failed in her art and imagination as far as this ballet-film is concerned.

EILEEN DOLAMORE
Executes professional costumes
R.A.D. examination tutus and Display work,
TUTUS A SPECIALITY
Please apply:
17 Springfield Road, St. John's Wood N.W.8.
MAI 2126

JANET CRANMORE
School of Classical Ballet
(Legat System)
Studios and Private Theatre
154 Hagley Road, Edgbaston, Birmingham, 16
Telephone: Edgbaston 2482

The Pink Ballet Slippers

EVELYN S. DEHKES

AN ideal present or prize for all young ballet lovers and learners.

Grete was determined to be a ballet dancer but this seemed just an impossible dream when she remembered that her mother could not even afford to pay for slippers, let alone for lessons.

The story tells how Grete got both the slippers *and* the lessons, how she danced on a real stage. Woven into it are such clear and simple instructions in the basic positions and steps in ballet that the child can practise, and help to teach herself, at home.

Illustrated 8s. 6d.

HEINEMANN

PALACE THEATRE LONDON, W.1
GERrard 6834

PETER DAUBENY
Presentations Ltd.
by arrangement with LEON HEPNER present

FOR 4 WEEKS COMMENCING 8th MAY

BOOKS

Reviewed by
PIGEON CROWLE

Pavlova. A Biography. Edited by A. H. Franks. (*Burke* 12*s.* 6*d.*)
When I was seven years of age I saw the Diaghilev Ballet, and I can still vividly recall the effect made by this first experience of ballet on my childish susceptibilities. A few years later I saw Pavlova, the enchantress; now the impact was more personal and the spell, then completed, has remained, influencing my whole life. I saw her three times in all—the last about two months before her death—and on each occasion she was the wonder that is impossible to describe—the revelation of genius.

Because she was a genius, it is almost impossible to arrive at a true picture of this woman who chose to sacrifice everything to her great vocation. André Levinson wrote shortly after her death: "Twenty, thirty times I spoke of her when she was alive. And always at the moment when I thought I had captured the miracle of her art and the mystery of her personality, words failed me."

Because of this, because of a recent travesty when the great ballerina was sacrificed to make a T.V. holiday, and because of my own memories, I welcome this book. It does not seek to smear the wonderful legend that was Pavlova but presents by those best qualified to do so—friends, collaborators, impresario, fellow artists, people who lived and worked with her—a clear and diverse picture of her as an artist and a woman. There are also some autobiographical pages. A detailed biographical sketch enables the reader to fit these contributions into their rightful place in Pavlova's career and story. In this sketch, A. H. Franks makes a number of interesting points. He asks, in answer to the accusation that she lacked creative ability, how many compositions have Margot Fonteyn or Yehudi Menuhin to their credit ? and refutes the criticism that the themes on which so many of her short ballets were constructed were trivial. I would like to add something here. It is often said that the settings and music for her ballets were commonplace. By Diaghilev's standards, yes; but I think it is sometimes forgotten that they equalled the accepted standards of the day, while Diaghilev was a revolutionary and always in advance of his time.

There are a large number of well chosen photographs, and the contributors to this book have foregone their fees in favour of the fund sponsored by the Pavlova Commemoration Committee.

Folk Dance Guide, 1956. (*Record Press, New York*, $1.)
The sixth annual edition of this booklet contains lists of annual events, addresses of instruction groups, text books, and titles of periodicals interested in Folk and Square Dancing, and includes an article on Folk Dance in the United States. With the exception of the list of text books, which also includes English titles, all this information is American.

Dance of the Little Swans. (*Witmark & Sons, New York*, $3.50.)
Ballet students will like this book for it consists of a pas de neuf by Balanchine to music from the fourth act of *Le Lac des Cygnes* and has been set down by Ann Hutchinson in Labanotation. For those unable to read the symbols there are word descriptions of each measure of choreography. This dance is given in the Act II version of the New York City Ballet production, seen here in 1951.

Clown of the Gods. By Agatha Young. (*Hale*, 12*s.* 6*d.*)
Adult novels concerned with ballet are far and few between and usually weak and unconvincing, but this book, written with strength and urgency, has an authentic touch and tackles with success that most difficult of all subjects—artistic genius. The background is that of the smaller foreign touring company and the hero a dancer who carries within him the seeds of his own destruction.

ADVERTISER'S ANNOUNCEMENT

PETIT

Copies of the Souvenir booklet ROLAND PETIT are available price 2/6d. (postpaid 2/10d.).
Losely Hurst Publishing Co., 15 Upper Brighton Road, Surbiton, Surrey

RECORDS

Reviewed by
BEDFORD CROWLE

NOCTURNE *and* SEA DRIFT (*Delius*). *B. Boyce* (*baritone*), *R.P.O.* (*Beecham*). *Philips ABL* 3088.

I should like very much to see a revival of *Nocturne*—the combination of Ashton-Fedorovitch-Delius was quite exceptional. Fonteyn's sensitive portrayal of the Flower Girl was both pathetic and appealing, while May's enacting of hard sophisticated beauty was a perfect contrast. And so with this recording, Beecham's supreme understanding of Delius gives us an exceptionally fine performance. Boyce's voice is well suited to *Sea Drift* which receives perhaps an even more loving and tender treatment at the hands of this master.

MOZART PIANO CONCERTOS, K488 *and* K491. *Solomon* (*piano*), *Philharmonia Orchestra* (*Menges*). *HMV. ALP* 1316.

The Arts Theatre is to be greatly admired for its work during the war and it was here that Keith Lester staged his ballet to the beautiful concerto in C minor, K491. Solomon plays it with an elegance and feeling that catches Menges within his spell and results in pure enchantment for the listener. The other concerto is in a gayer mood and is treated more lightly but nevertheless has the same care and attention. With its first class recording, this disc is a worthy offering to the bi-centenary.

LE BEAU DANUBE (*Strauss, J.*). *L.P.O.* (*Martinon*). *Decca LXT* 5149.

This ever popular ballet must, by now, have been danced in every part of the world and by most of the leading companies. No one has ever danced the role of the Hussar with quite the same air as Massine, but one comes away from the Festival Ballet infected by their youth and high spirits, and with Strauss' tunes whirling through one's head. Martinon has got into the heart of these waltzes and polkas, and to our delight we have the complete ballet. I certainly would not forgo one note of it and I am sure you will agree.

PELLEAS ET MELISANDE NOS. 2, 7, 8 AND 9, *and* SYMPHONY NO. 6 (*Sibelius*). *L.S.O.* (*Collins*). *Decca LXT* 5084.

Every record that reminds me of Sally Gilmour, also makes me sad. Sad because they thrust home and emphasize the loss she is to ballet. A selfish outlook, of course, as we all wish her every happiness in her life no longer of the theatre. However, it was the Death of Mélisande that Gore used for part of his ballet, *Confessional*, and what drama and tension she brought to it—how vividly it still remains in our memories. Anthony Collins has made a great name for his conducting of Sibelius' works and there is no question of his excellence in this record. The sixth symphony repays one more and more each time one hears it. A fine record in all respects.

Fonteyn with Frederick Ashton Nocturne, 1936 *Photo: Gordon Anthony*

ORCHESTRAL SUITE NO. 3 (*Tchaikovsky*). *Paris Conservatoire Orchestra* (*Boult*). *Decca LXT* 5099.

Many choreographers have used the Theme and Variations from this Suite including Balanchine and Charrat, but do you remember it as the music for Anthony Burke's second ballet, *Les Parures*, for Sadler's Wells Theatre Ballet? At concerts it is usual to hear only this movement but Decca has given us the whole of this enjoyable work. It is typical of Tchaikovsky, and Boult, whom I find a little dull at times, excels himself and is backed up by an excellent recording.

The *Coriolan Overture* is one of the three Beethoven overtures forming the score of *La Gloire*, Tudor's ballet for the New York City Ballet. Karajan's interpretation, Columbia 33CX1227, could have a little more vivacity but it is coupled with a very fine *Second Symphony*. The same composer's Sonatas No. 5 and 9 on Decca LXT 5126, are played by Elman, violin, and Seiger, piano. The Fifth, known as the Spring, served Jooss for his ballet, *Company at the Manor*—the third movement being the delightful drive in the barouche. The performance is far better than that of the Ninth which is inclined to be treated too loosely for Beethoven. *Ballet Music from the Operas*, Columbia 33CX1327, is a first class record in all respects and I have no hesitation in recommending it to those who enjoy this form of "concert". I must apologise for misquoting the number of the *America Concertette* last month. It should read Philips NBR 6029.

CONCERTO NO. 2 (*Chopin*). CONCERTO NO. 4 (*Saint-Saens*). *Brailowsky* (*piano*), *Boston S.O.* (*Munch*). *HMV. ALP* 1321.

This lovely concerto of Chopin's was heard a few years ago at Covent Garden when Ballet Theatre presented William Dollar's *Constantia*. Its dedication is unusual as it is to a young Polish singer, Constantia Gladowska who entranced Chopin though he never actually met her. The Larghetto is her musical idealisation and I do not feel that Brailowsky does her justice in this recording. He does not create the right atmosphere or seem to have a deep feeling for the work. Malcuzynski, on Columbia 33CX1066, is infinitely preferable. However Saint-Saens' Fourth Piano Concerto will interest many of us, as it is the first LP recording of this work. In every respect this is a performance that is very much superior and it may, for many buyers, be new ground.

SYMPHONY NO. 2 (*Borodin*). ORCHESTRAL SUITE NO. 1 (*Tchaikovsky*). *New York P-S.O.* (*Mitropoulos*). *Philips ABL* 3079.

There is so much to interest one in Borodin's symphony, that there is little surprise at Massine's choice of this work for his ballet, *Bogatyri*, and I never cease to enjoy it. Mitropoulos' interpretation on this disc is good, but I do prefer Kletski's performance and its recording has a rounder tone. The coupling is most attractive—elegant music with strong balletic leanings from which John Taras drew for his ballet, *Scherzo*. It is excellently played and the recording good, and although the third movement is omitted, I can certainly recommend it.

OVERTURES *to* LA CENERENTOLA *and* THE SIEGE OF CORINTH (*Rossini*). *L.S.O.* (*Gamba*). *Decca LW* 5223.

This Medium Play record is of real value to those who enjoy Rossini's gay and scintillating music. Gamba is enjoying it as well—you know he is as the music piles up and sparkles its way around the disc, flowing on in a remarkably clear recording. In Balanchine's *Divertimento*, both sets of Soirées Musicales were used, these being Benjamin Britten's clever, witty and beautiful orchestration of several of Rossini's melodies—the second set often known as Matinées Musicales. Balanchine had the idea of rounding it off with the overture to *La Cenerentola* which undoubtedly made a first class finale. By the way, during *The Siege* have no fear of the cannons!

SHELAGH ELLIOTT-CLARKE

THE THEATRE SCHOOL OF THE NORTH-WEST

Comprehensive training in all branches of Dance and Drama

DAY SCHOOL with limited hostel accommodation for artistic children between the ages of ten and seventeen

GENERAL CERTIFICATE OF EDUCATION IN GENERAL SUBJECTS

ART *MUSIC* *DANCE* *DRAMA*

63 Rodney Street, Liverpool 1 **ROYal 3323**

for the

Ballerina

of the family

We Stock :
All Regulation Dress and Exam Garments, Tights, Leotards, etc.
also
Ballet and Tap Shoes, etc.
Price List 2½d.
Personal visitors welcomed

E. GANDOLFI LTD.
Theatrical and Ballet Shoe Makers
Showroom
Dorset House · 150 Marylebone Rd · London N.W.1
near Baker St. Station)
WELbeck 8083 and 6049

SIGURD LEEDER SCHOOL OF DANCE

MODERN BALLET

SUMMFR SCHOOL 13th to 25th August 1956

FULL PROFESSIONAL TRAINING
AMATEUR CLASSES FOR MEN AND WOMEN
OPEN CLASSES FOR PROFESSIONALS

46a REGENT SQUARE, LONDON, W.C.1
Tel : TERminus 1915

B U R N E T S

Established 1832

for
THEATRICAL FABRICS
and
ACCESSORIES

Elastic Fish-Net TIGHTS
and OPERA HOSE
Cotton or Wool TIGHTS
LEOTARDS, GLOVES
BELTS etc.

STAGE CURTAINS
made to order
Curtain Tracks Supplied

Price list on application

B. BURNET & Co. Ltd.
22 *GARRICK STREET LONDON W.C.2*
Tel. TEMple Bar 3972 & 4893

PHYLLIS BEDELLS

VICE-PRESIDENT ROYAL ACADEMY OF DANCING

SCHOOL OF BALLET -
Professional and Amateur
BALLET (R.A.D.) CHARACTER, NATIONAL, MODERN, BALLROOM, STAGE
INCLUSIVE TRAINING FOR STUDENTS

28 QUEX ROAD, WEST HAMPSTEAD, N.W.6
Maida Vale 2324

Now Available

MODERN STAGE BRANCH GRADE EXAMINATION REQUIREMENTS

(Rhythm and Deportment)
RECORDED IN LABANOTATION

Children love to read the dance steps they are learning. This entire book can be understood after 5 hours of Labanotation study. It is ideal for the integration of notation with dance study and provides the important visual aid to mastering the rhythms and space patterns.

Available from the Imperial Society of Teachers of Dance, 70 Gloucester Road, W.1. Price 3/–.

Special courses in Labanotation based on this material available to Stage Branch Teachers.

For full information on courses and other publications write : Labanotation, 152 Earls Court Road, S.W.5.

SPANISH RESTAURANT
SPANISH MUSIC & DANCE

ENJOY SPANISH FOOD IN A REAL SPANISH ATMOSPHERE

DANCING NIGHTLY by MARGARITA

GUITAR MUSIC and SONGS

FULLY LICENSED

REASONABLE PRICES

LUNCH — 12 - 3
DINNER — 6 - 11.30

MARGARITA

17 CORK ST., LONDON, W.1
REGENT 5680-4870

Flamenco

Dancing and Dancers

Part: 4 Origins

By David Benn

IS it worth while trying to find the origins of flamenco? This question has not deterred generation after generation of folklorists from at least trying to hazard a guess; and a heartbreaking job it is. As soon as a conclusive theory has been reached some new fact comes to light and everybody is forced to start again.

Until some twenty years ago very few people doubted that it was Moorish in origin. There are still people who tenaciously hold to this theory. It is true that during the five centuries of Moorish rule in the South of Spain there was a great deal of intermingling and intermarriage between Moors and Spaniards (the wife of the defeated King Roderigo married a Moorish general), but after the reconquest there was a fanatical drive to stamp out Moorish influence. Only a few Moorish buildings, such as the Alhambra at Granada, escaped destruction. Moreover, despite all this intermingling the Moors and Spaniards must have remained essentially two very distinct elements on account of religious differences, if nothing else. Even Spanish converts to Islam were looked upon contemptuously by both sides. The influence of Arabic on the Spanish language is confined to a handful of words, which have passed as they stand from Arabic into Spanish. It hardly seems likely that the tenacious Spaniard would make an exception on account of an exotic form of song and dance. What is more surprising is that a more determined effort was not made to stamp it out altogether because of its similarity to the art of the infidel Moors.

These are not the main reasons, however, for rejecting the Moorish origin of flamenco. These reasons are based purely on supposition. What cannot be ignored is the evidence that this form of song and dance was in Spain long before the Moors arrived. Seneca writes of having brought twelve female dancers to Rome from Cadiz to brighten up Nero's court. From the descriptions of the instruments to which they danced we can be sure that they at least resembled the modern castanets. This, of course, is not sufficient evidence in itself. The conclusive evidence came in 1948 when manuscripts were discovered in Egypt by the late Professor Ford which, on examination, turned out to be copies in the language spoken in Andalusia as early as the 6th century. Since the Moors did not arrive until the 10th century this not only proves that the traditional song, and therefore the dance, for only in very recent times have the two become separable, are not only pre-Moorish conquest, but are the oldest musical form in Europe.

It could well be, and it has been suggested, that the Moorish traditional songs and dances were brought over by Arab minstrels. Some trade must have existed between the Straits of Gibraltar but generally speaking, the entertainment provided by foreign minstrels, no matter how popular, remains essentially foreign and is very rarely incorporated in its entirety into the traditional art of another country. Still less likely is it that the early Spaniards would incorporate into their traditional art anything that was the property of the despised Moors, who even at that time were regarded as little more than dogs and infidels.

That it is oriental in origin there can be absolutely no doubt. The technical evidence on the musical side is entirely conclusive.

As readers of *Ballet Today* will already know, Vicente Escudero in Canada has been working on a theory that these songs and dances originally came from India. He has himself found over a thousand words which have passed from Hindu into the gypsy dialect. (*Ballet Today*, April 1955, " Ballet as I see it " by Fernau Hall.) This theory is even borne out to some extent by the physical features of the gypsy.

However, most oriental art forms can be traced back to India. In any attempt of this kind we must allow for the fact that, at some stage in its development, the art form in question passed through India. The question is did it originate there and if it did what stage did it go through to acquire its present form? Whatever this stage was it certainly wasn't European.

There is a limit to how far back we can go in history. When we reach that limit the archaeologist must be called in, and in Spain he has been very active of late. The discovery of certain tombs dating back centuries B.C. has proved that the ancient inhabitants of what is now Spain had the custom, when the head of a household died, of burying the whole household alive with him lest his soul should lack anything in the next world. Later the more humane custom was adopted of decapitating the members of the household before burial.

All this is not such a far cry from flamenco as it may seem. The archaeologist Constantio Cabal asserts that Spain was the only place where this practice was carried out. At that time so it was. The investigations of Sir Leonard Wooley, however, have given us concrete evidence that exactly the same practice in and exactly the same style was, many centuries earlier, carried out by the Chaldeans, the earliest known civilised people, in Ur, with which we are familiar from the Old Testament story of Abraham.

I frankly admit that the evidence is purely circumstantial but it cannot be ignored. At some time there has been a connection between what is now Spain and what was then Sumeria, and this evidence leads us to yet another supposition We have evidence of the existence in this area of an " instrument of a hundred strings ". As such it passed to Syria and spread over the East, its number of strings being reduced from time to time possibly to make it less cumbersome. In Biblical times the Psalmist talks of praising God on " the instrument of ten strings ". The connection between this and the modern guitar cannot be overlooked.

This of course proves very little. Certainly it does not prove that flamenco originated among the ancient Sumerians. It is unlikely that it did. Ethnology proves, however, that the Sumerians originated not in the heart of India but in an isolated province in the Northern hills; to-day known as Baluchistan. Here, no doubt, is the explanation of the Indian element.

It would be very difficult to explain how the descendants of the ancient Sumerians got to Spain; but this is of doubtful importance. What is important is that at some time and in some manner they did get there. We do not know how half the peoples of the world got to where they are now. Nearly every race has at some time been a collection of nomadic tribes. Stripped of Biblical Romanticism the Israelites were little more.

The evidence for this theory is purely circumstantial. Whether it is strong enough for it to be worth following up is a matter for the individual reader. If this guess is the right one, however, then what we have seen at the Cambridge Theatre and at Edinburgh is a direct descendant of the art of the oldest civilisation the world has ever known. It is an impressive thought.

THE SIXTH ANNUAL

Butlin's

DANCING FESTIVAL and CONGRESS

combining

THE THIRD BUTLIN JUVENILE DANCING FESTIVAL

FILEY HOLIDAY CAMP

JUVENILE WEEK

Harry Parry & his Orchestra

August 25th – September 1st, 1956.

Competitions in all Stage Branches and including The British Junior and Senior Tap Championships and the British Junior and Senior Ballet Championship.

Modern and Old Time Ballroom Competitions, Formation and Dual Dancing.

ADULT FESTIVAL

Harry Davidson & his Old Time Orchestra
Harry Parry & his Orchestra

September 1st – September 8th, 1956.

Old Time and Modern Amateur and Professional Championships; Old Time and Modern Trophies; Old Time and Modern Formation Team Trophies: Cabaret and Ballroom Exhibition Trophies; Veterans' Competitions and Dual Dancing.

NOW AVAILABLE ADVANCE SYLLABUS

and Accommodation details from

Festival Organiser, Butlin's Ltd.,
439 Oxford Street, London, W.1.

Tel: MAYfair 9811

Made in France

Fabiola

fully fashioned

NYLON STRETCH TIGHTS

as worn by members of the Sadler's Wells Ballet

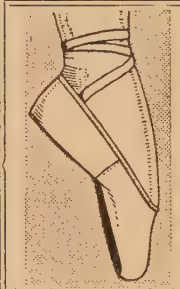
Black, White, Flesh, Light & Dark Tan

FROM LEADING THEATRICAL COSTUMIERS

Sizes: Average Large

Insist on

Fabiola *Fully Fashioned Tights*



As the shape of the foot varies, if you send outline of your foot with your order you will be able to get an individual and correct fitting, and quick delivery. Postage and Packaging extra 6d. per pr.

D. Di Salvo

SHOES SUPPLIED TO THE ROYAL OPERA HOUSE COVENT GARDEN AND THE SADLER'S WELLS THEATRE COMPANY

Famous Bespoke Sun-ray Ballet Shoes Supplied to all Parts of the World—Specialists in correct fitting

ALL SHOES NOW IN STOCK

	s.	d.
Blocked Satin, Pk. Wht. or Blk. ..	16	0
Unblck. Satin, Pk. Wht. or Blk. .	15	0
Block, Canvas, Pk. Wht. or Blk. ..	12	6
Unblck. Canvas, Pk. Wht. or Blk. ..	10	6
Blocked White Leather and all colours ..	18	0
Unblck., Best Quality Coloured Leather in Red, Blk., Pk., Blue or any other colour	16	6

Write: D. DI SALVO, 11 WEST STREET, CAMBRIDGE CIRCUS, LONDON, W.C.2

Telephone: Tem. Bar 9201, 4134.

LEFF & JASON LTD

(Established 1921)

LONDON'S LARGEST STOCKISTS OF THEATRICAL MATERIALS

TARLATAN...	38"	All Colours & White 2/-
	36"	WHITE only 1/3
	43"	WHITE only 2/-
FLUORESCENT	38"	3/6
NET		
BALLROOM FINISH	54"	All Colours 2/9
SUPERFINE	54"	All Colours 3/6
SPECIAL BALLET	54"	All Colours 4/-
SATIN	36"	All Colours 3/11
FLUORESCENT	36"	Many Colours 3/11
TAFFETA	36"	All Colours 2/9
SHOT	36"	Many Colours 3/11
FLUORESCENT	36"	Many Colours 5/11
SATEEN	40"	All Colours 3/11
TINSEL GAUZE	24"	Various Colours 5/11
METAL TISSUE	36"	Silver or Gold 9/11
GEORGETTE	36"	All Colours 5/11
ORGANDIE—Plain	44"	Various Colours 4/11
EVERSTIFF (Trade Mark) For Underskirts	36"	WHITE only 2/11

Super Elastic Fishnet OPERA HOSE
FIRST GRADE QUALITY
TAN, FLESH and BLACK
per 30/- pair
Fishnet Tights 50/- per pair

WOOLLEN JERSEYS LEOTARDS & TIGHTS
Unlimited range of colours
STOCK AND MADE TO MEASURE

PRICES ON APPLICATION

NYLON CREPE STRETCH TIGHTS
Tan, Flesh and Black 63/- per pair

NYLON CREPE STRETCH OPERA HOSE
Tan, Flesh and Black 22/6 per pair

ELASTIC SATIN PANTIE
Foundation or top garment. Black only. 30/- per pair

GENTLEMAN'S THEATRICAL SUPPORT
Black, Flesh and White. 22/6 per pair
"G" STRING Flesh only. 6/11 each

WOMEN'S JOCK STRAP
Flesh and White. 14/11 each

JERSEY WOOL SKIRTS ON ELASTIC WAIST BAND
Any colour to match or contrast Leotard 12" or 14" skirt. 30/- each

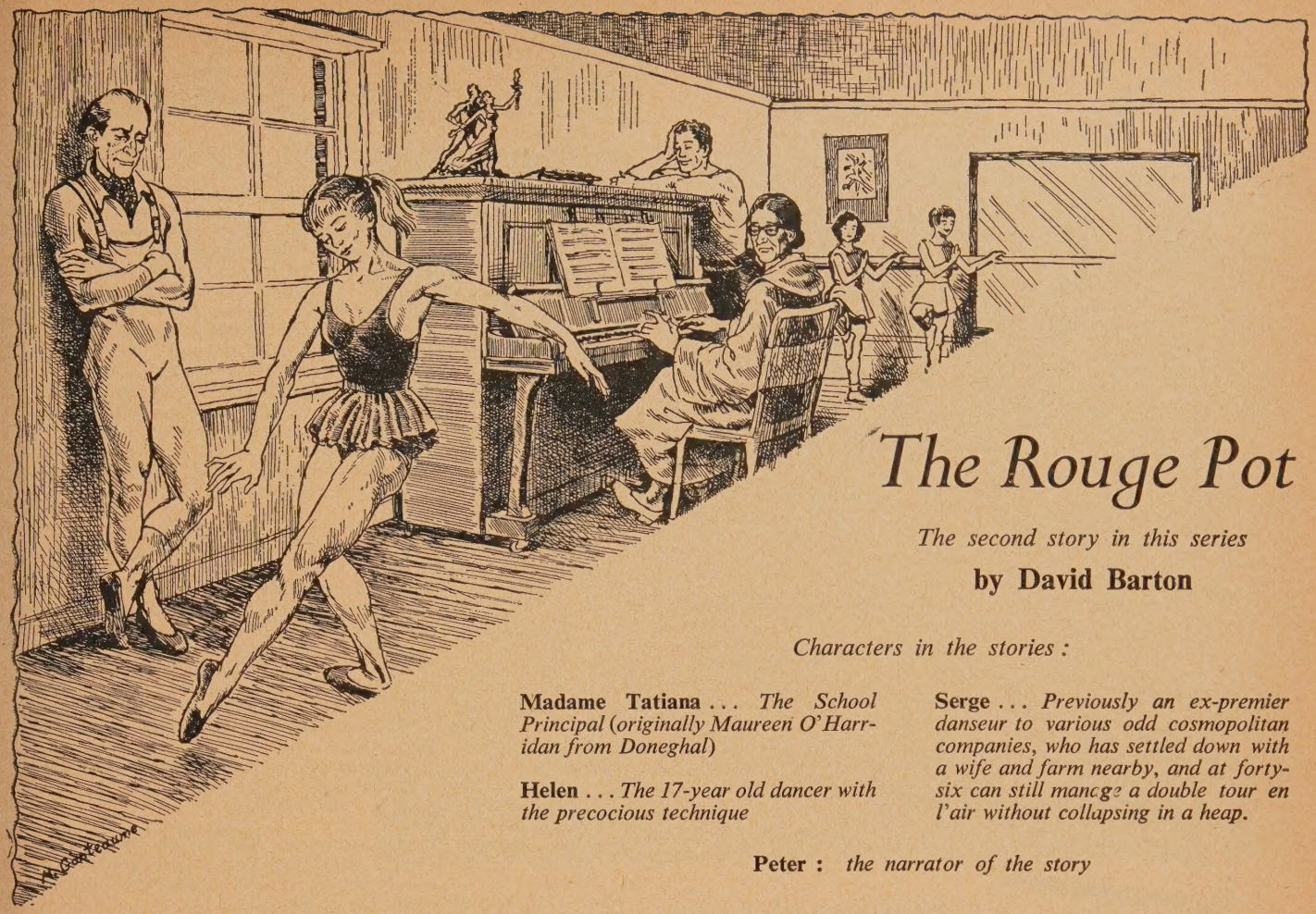
SUSPENDER BELT FOR OPERA HOSE WITH SIX SUSPENDERS. 10/11 each

"CAPRICETTE" PERLON BIKINI TWO-WAY STRETCH
Recommended pantie and girdle combined Black, White and Flesh. 33/6 per pair

89 & 91 Middlesex Street, Bishopsgate, London, E.1

Trains and Buses to Liverpool Street Telephones: BIShopsgate 4011 & 7496

Send stamped addresed envelope for our prices of material and theatrical apparel



The Rouge Pot

The second story in this series

by David Barton

Characters in the stories :

Madame Tatiana . . . *The School Principal (originally Maureen O'Harridan from Doneghal)*

Helen . . . *The 17-year old dancer with the precocious technique*

Serge . . . *Previously an ex-premier danseur to various odd cosmopolitan companies, who has settled down with a wife and farm nearby, and at forty-six can still manage a double tour en l'air without collapsing in a heap.*

Peter : *the narrator of the story*

AT the end of the term Madame Tatiana gave us the usual post-mortem; Helen would, if she continued to work, assuredly be taken into the corps of the Wells when she, Madame, had talked to one of her friends on the board of directors. John, our only reasonable male technician, would with a great deal of luck, scrape into the corps of a very bad pantomime; Daphne, again with luck, and a carefully controlled derrière, might pass Grade I of the R.A.D. examinations and thus qualify, Madame thought, to teach free movement to very backward children . . . for myself, she prophesied great success as a very low comedian in very low music-halls—the rest were recommended to take up careers in either agriculture or prison government. One very new pupil left in tears, but the rest of us were used to our teacher, we hoped; then came the bombshell . . .

" I have decided that we, unworthy as you are, and in need of a rest as I am, shall endeavour to spread a little culture over the lesser known parts of ——shire. We shall form a small dance group and give one-night performances at the small villages—the smallest villages. As a fine summer is forecast we shall travel by bicycle and sleep in tents upon the good earth; your parents will provide the sum of ten guineas each for . . . er . . . initial outlay."

The news left us quite stunned.

" I have obtained a *competent* male dancer to take the leads " Madame continued " I do not wish again to revolt my bowels with the spectacle of that individual who executes a tour like a pregnant octopus in its labours "—this was directed straight at poor Serge who had just come in; he took it fairly upon the chin.

" He is coming with us solely under the influence of my personal charm " (sniggers) " and I do not wish any of the least mature of you to impose your girlish complexes upon him because he happens to resemble a certain notorious crooner-type. We shall present scenes from *Lac* and *Sylphides*, various character things for the younger ones and three new ballets; Harold is choreographing two remarkable works for us and I shall toss off a little something as light relief to the grandeur of his conceptions . . ."

" How many of us are going " inquired Daphne.

" Regrettably, all of you . . ."

" What are Harold what-not's ballets going to be about?"

" Mr. Culverton's works, which I shall endeavour to reproduce in his absence, are of Importance; one will symbolise the freeing of the Spirit of Man from the trammels of convention, and its ultimate union with the principle of life . . . he will, of course, dance the leading role, dear Helen will be the Spirit of Youth, and I shall be the Eternal Woman, glamorous and elusive."

Titters; she glared fiercely around . . . then.

" You, Peter " I pricked up my ears " shall be the Earth Mother. The other is a classical creation upon the life of Heracles; I shall be a siren—I cannot for a moment remember which siren—Helen will make a sweet Deinira and you, Peter, shall be the Augean stables . . . rehearsals will commence here to-morrow."

Afterwards Helen, Daphne, Serge and I gathered into a small knot.

" Did you 'ere what that woman say about me?" demanded Serge.

" Er, yes " said Daphne " never mind . . . the point is—are we going?"

" Oh, I am " said Helen . . .

" Naturally " commented Daphne, a trifle bitterly. " How about you, Peter?"

" Speaking as Earth Mother and the Augean stables I'm not very enthusiastic . . . this Harold sounds rather grim."

" I shall travel with you " stated Serge " ostensibly as caractère and understudy, but on the way there will be an accident most 'orrible to this 'Arold."

" I say " exclaimed Helen " do you really mean it?"

" Of course . . ."

" Oh dear . . . Pete, what are you going to do about it?"

" Probably help . . ."

The first performance was at Cranleigh Castle; not by any means one of the stately homes of England, but merely a horse-shoe of wall with an adjacent kiosk for ice-cream and souvenir post-cards . . .

During the summer, fêtes took place within the grounds, and on a raised area of green, the local girls' school performed Gilbert and Sullivan, and highly censored versions of the cleaner and duller Elizabethan tragedies . . . it was of course haunted.

A year before after one rehearsal of the *Mikado* the first accordionist and conductress stayed behind with her daughter who for some inconceivable reason was playing Yum-Yum . . . suddenly, in the twilight, a white figure materialised, glided towards them, and then vanished . . . the thirteen-stone Yum-Yum carried her eleven-stone mother home, and when she had recovered her senses, such as they were, she duly publicised the occurrence in the local newspaper as " Singer defies spectral warning ".

Continued on next page

FREE
32-PAGE COLOUR SUPPLEMENT

picturing the world-famous

Peking Opera

Which created such a sensation in London last year, will be given away in the July issue of the magazine

CHINA RECONSTRUCTS

This colourful illustrated magazine brings you, each month, news and photographs of the latest developments in the cultural and social life of modern China. It is available on subscription, 6s. 6d. a year, or 12/- for 2 years. Send this coupon today.

TO COMMENCE WITH THE JULY ISSUE, ALL SUBSCRIPTIONS MUST BE IN BY MAY 30TH.

To COLLET'S CHINESE BOOKSHOP
40 Great Russell St., London, W.C.1

I enclose ..... for ..... years subscription to CHINA RECONSTRUCTS

Name.....

Address.....

(BT) .....

The Rouge Pot

Continued from previous page

A few months later a local couple who were apparently searching, although in autumn, for crocuses, were interrupted in a crucial stage in their investigations by a white figure, likewise gliding towards them in the twilight; this, however, uttered five words before vanishing—" Marry things shall turn out "—and as far as that couple were concerned, things certainly did . . .

Madame pooh-poohed any worries—" I myself will deal with any ghost." We devoutly pitied the ghost.

The programme consisted of *Sylphides*, with the music played on a piano; " so much more authentic " said Madame—and so much cheaper. " The score of the Triumph of Man I have arranged myself . . . to the piano I add one psaltery from my uncle's collection, one wind machine and a violin played col legno . . . the result is unforgettable . . . yes . . ."

" It commences upon a rocky edifice; sun-rise; the Earth Mother creates life out of nothing, and human life out of a nut—authentic according to the Vedas . . . who has a nut—quickly?" No one had, but a piece of rubber was produced and handed to me.

" This you will break high above your head, symbolising creation—and do not fall off the orange-bo . . . the mountain ranges, fool." I picked myself up . . . " Then you metamorphose into a group of primitive beings—most appropriately the corps . . . then with a magnificent leap Heracles appears amongst you—you melt before him and fall into adoring attitudes; Serge, you may stand in for Heracles . . ."

Serge minced daintly across the " stage ", drew himself up onto the nearest orange-box, made the motions of adjusting a skirt, and flopped heavily onto the grass . . .

" You may be the rear part of the Hydra—a part admirably suited to your talents . . . I appear for a moment, tantalisingly, and Harold leaps after me, but I change into a hedge of thorns—you, Peter, dear . . . or am I thinking of Heracles . . . ah, well . . . Harold—darling"

At last he arrived, immaculate in charcoal grey suit by Austin Reed; his profile confirmed our worst fears—" But where " he exclaimed " can I put my things?" waving around hat, gloves and raincoat before handing them to Serge and I . . . we muttered suggestions . . . the hedge of thorns was marvellously realistic . . .

We were rather worried about Serge's threats of staging an accident. " Its' not sportsmanlike " I told him. He sneered.

" He'll sue you for damages " said Daphne . . .

" 'E will not be able to."

Helen and Daphne were detailed to turn their charms upon him . . .

" I suppose I shouldn't have slapped his face "Helen said to me the next morning " but if it is to be Harold or me, I'd rather it be Harold."

When I had mastered my fury—" When?"

" I think it's during Heracles " she said vaguely.

Harold had to go to Town for an appointment with his manicurist, so he was only able to be present for one rehearsal; Madame stepped into the breach.

" We have four rehearsals " she said cheerfully " and we shall have to work very hard; we have, to our irreparable loss, been compelled to employ the orchestra of the Establishment for Young Females, all five of them. Until they arrive I shall provide appropriate accompaniment by clapping with my hands and whistling . . . ' Heracles ' opens upon a rocky eminence—"

" Again?"

" A magnificent setting, symbolic of the eternal power of nature and of the essential grandeur of the supernatural . . . the sun rises—"

" The Earth Mother climbs onto an orange-box, breaks a piece of rubber to symbolise creation and falls into an adoring posture " I muttered; I was ignored . . .

" The events leading to the birth of Heracles are quite unsuited for the little ones . . . two snakes are required for the infant Heracles to strangle—Serge and Peter . . ."

The night of the première arrived; a very dark and windy night. Rain began to fall soon after tea, and the headlights of the car which provided half our lighting failed. There were present one representative of the local Press, the mother of half the orchestra. two parents and three very miscellaneous people . . .

" Loss seventeen pounds eight and fourpence " I informed Madame, in my capacity as financial organiser . . . she groaned . . .

Apart from the steady increase of the rain which blotted out the stars and moon and weighed very heavily upon the canvas roof of our tent-stage, the evening passed uneventfully; when we reached " Heracles " the three parents alone were left, huddled together under one umbrella and soaked . . .

Heracles strangled us, beat his brass club on our heads, washed us out, plucked apples from us, pig-stuck us and in every way gave Serge and me hell; just before he was to cross the Styx on us Serge disappeared and I was left to carry on alone . . .

" Where's the other peculiar fellow " whispered Harold aggrievedly to me, " I can't see how you can be both the Styx *and* the boat in which I cross it *and* Cerberus . . ." which I suppose was very decent of him . . .

And then a dim white figure materialised and glided across the grass towards us; needless to say, we stopped petrified. Please note that

FILMS

Magic Fire

MAGIC FIRE, the film based on the life of Richard Wagner, and which had its première at the Gaumont, Haymarket, on 19th April, will not appeal only to opera-lovers. For them of course it will be a feast of sight and sound, for the picture was produced at actual historical locations by the Republic Pictures, and opera scenes staged by Professor Rudolf Hartmann of Munich with soloists, orchestra and choir from the Bavarian State Opera. There is also a strong romantic interest, with Yvonne de Carlo as *Minna*, Rita Gam as *Cosima*, the two wives of Wagner, and Valentine Cortese as *Mathilde*, whose love affair with Wagner is said to have inspired his *Tristan and Isolde*. A shot from the ballet which preceded one of the operas is published on this page, and for this Tatjana Gsovsky was the choreographer. H.R.H. The Duchess of Kent and Princess Alexandra attended the première, the proceeds of which were devoted to charity.

• • • •

THE ROUGE POT

Continued from previous page

Heracles was poised upon a rock, that I was underneath waiting to be leapt upon or into, and that Serge was nowhere in sight . . .

The figure paused some thirty feet away and drew back one arm as if to throw something—then it vanished . . .

" *Did* it throw something?" Daphne whispered to me, when we had recovered somewhat . . .

" I don't think it—" and then Heracles climbed down, and his face was a vivid red—not in the sense of red with rage, but in the literal sense that a red pigment was covering it . . .

" It is that . . . creature " he spluttered . . .

" What did you say " demanded the just-mentioned creature, emerging from the bushes . . . he protested volubly that he was not responsible for the outrage, but was not believed; what was more, he was not even given an opportunity to defend himself. Now he has betaken himself in a huff to his farm . . . no one could imagine how he managed to appear and disappear, and why he should be content with such a childish exploit as throwing a paint-bomb at Harold . . .

Out of curiosity I went around the local village and traced the movements of all the small boys—they had been attending a jamboree of some nature and had perfect alibis; the corps were under the eagle eye of Madame . . . then I took the container of the red pigment to a chemist I knew and had it analysed; rouge, but a very primitive type. A girl-friend's girl-friend in a make-up factory found out that it was last made up about 1600 . . . A few months later a party of sightseers found a secret room in the tower; experts said that it had been sealed for several centuries and never opened. In it was the skeleton of a woman, with a complete set of cosmetics beside here—complete, except that there was only the lid of the rouge-pot, and that it exactly matched the pot of the paint bomb . . .

THE END

HILDE HOLGER
SCHOOL OF MODERN BALLET
Curriculum : Modern Technique — Classical Technique — Dance Composition — Choreography
PRODUCTION GROUP
Intensive Evening Course— Professionals—Amateurs—Children
Prospectus : **Secretary, 27 Oval Road, Regents Park, London, N.W.1.** *Phone: GULliver 6822*

Directory of Schools

LONDON AND SUBURBS

Sigurd Leeder, 46a Regent Sq., W.C.1. Term. : 1915.
Miss Phyllis Bedells, 28 Quex Rd., N.W.6. Mai. 2324.
Miss Hilde Holger, 27 Oval Rd., Regents Pk., N.W.1. Gul. 6822.
Patricia Spalding, Dinely Studios, W.1., and Beechwood Rd., E.8. Enq. : 1 Salem Mansions, W.2. Bay. 1587.
Lilian Harmel, 37 Ferncroft Av., N.W.3. Hampstead 0213.
Lalagia, Spanish Dancing, 26 West St., W.C.2. Fro. 6151.
Margaret Clarke, 28 St. Kilda Rd., W.13. Ealing 3204.
The British Ballet Organisation, 39 Lonsdale Rd., S.W.13. Riv. 1241
Euphan Maclaren, The Studio, 10 Scarsdale Villas, W.8. Wes. 6605.
Ada Diché, Mapesbury Hall, 196 Willesden Lane, N.W.6. Gla. 7585.

RICHMOND (Surrey)

THE NORAH WEBBER SCHOOL FOR GIRLS Education, Ballet, Drama, Singing. 143/145 Kew Rd. RIC 5046.

CAMBERLEY (Surrey)

Elmhurst Ballet School. Tel. 50.

BECKENHAM (Kent)

Madame Zybina, 7 Copers Cope Rd. Tel. 2721.

ESSEX

Dulcie B. Pyne, 63 The Ridgeway—Chingford.
Yvonne Academy, Dulverton Cambridge Park, Wanstead. Tel.1528

NEWCASTLE-ON-TYNE

Cross, Miss M., 61 Osborne Road. Tel. Newcastle 811113.

LIVERPOOL

Shelagh Elliott-Clarke, 63, Rodney Street; 5, Bold Street, Liverpool,1 Tel. Royal 3323.

BIRMINGHAM

Janet Cranmore, 154 Hagley Rd., Edgbaston. Tel. 2482.

BATH

Betty Brown School of Dancing, 2 Pierrepont Place. Tel. 88511.

BRISTOL

Lionel Kibble School of Dancing, 12 Victoria Place. Tel. 64196.
The Dancing School, Southmead. Tel. 62-1811.

CHICHESTER

The Lombard School of Dancing The Booth Rooms, St. John's St.

PETERBOROUGH

City Academy of Ballet, Studio: Peterborough Museum, Priestgate, Tel: P'boro 3329

ALL THE STARS

Margot Fonteyn
Alicia Markova
Nadia Nerina
Svetlana Beriosova
Violetta Elvin
Elaine Fifield
Rowene Jackson
Natalie Krassovska
Beryl Grey

KNOW

Ballet SHOES

AND TIGHTS BY

ANELLO & DAVIDE

Ballerina's Shoemaker

96 CHARING CROSS ROAD,
LONDON, W.C.2 TEMple Bar 5019